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MAX ERNST

Two Children Are Threatened by a Nightingale, 1924. 18×13in. Museum of Modern Art, New York. (42)

The Arts Council of Great Britain 1961

MAX ERNST

2nd edition

At the Tate Gallery 7 September to 15 October 1961

Mondays, Wednesdays, Fridays, Saturdays 10–6
Tuesdays and Thursdays 10–8
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Foreword

This Exhibition, which the Arts Council had hoped to organize for some years, has been arranged with the full support of the artist and his wife, Miss Dorothea Tanning. It was obvious that the task of selecting and cataloguing the works could not be entrusted into better hands than those of Mr Roland Penrose who is an old friend of Max Ernst and has himself played a prominent role in the surrealist movement both here and abroad. We are deeply indebted to him for the energy and enthusiasm with which he has carried out the task and the resulting exhibition constitutes a comprehensive survey of every aspect of the artist's *œuvre*.

We are also most grateful to the many lenders whose names are listed on page 72, and in particular to those who so generously agreed to extend for the London exhibition their loans made originally to the exhibitions at the Museum of Modern Art, New York, and the Art Institute of Chicago. They have thereby deprived themselves of their pictures for more than nine months.

Of the 205 exhibits, 141 were included in the exhibitions in the United States, and the Museum of Modern Art, New York, and the Art Institute of Chicago have generously provided us with much necessary information and advice in the formation of this exhibition. We benefited from their efficiency in all the arrangements for the transfer to us of the works selected and from their generous permission to make use of their catalogue material and the blocks for the colour frontispiece. Of the Museum staff we would like particularly to thank Mr William S. Lieberman, Curator of Prints & Drawings, and Director of the Exhibition in the United States, upon whose researches and knowledge we have freely drawn; Mr Monroe Wheeler, Director of Exhibitions and Publications; Mr Bernard Karpel, Librarian of the Museum, whose admirable bibliography of Max Ernst we have incorporated in our catalogue, and Miss Dorothy Dudley, Registrar, who has helped us in all the administrative details of the hand-over of a large number of paintings and sculptures.

For advice and information we are specially indebted to Mr William N. Copley, M. Claude Hersaint, and M. Patrick Waldberg, all friends of the artist.

We would like finally to thank the Association Française d'Action Artistique under whose patronage the exhibition is held, and the Director and Trustees of The Tate Gallery who have once again made their galleries available to us.

G.W.

An Informal Life of M.E. (as told by himself to a young friend)

A Note to the Reader

The artist is the author of the following text which has been gathered together from his writings and from interviews by Mr William S. Lieberman and printed in the Museum of Modern Art catalogue for the exhibition held in New York from March to May 1961 and subsequently at the Art Institute of Chicago. We are grateful for his permission to reprint the text. As the autobiographical writings of Max Ernst have grown, they have frequently been reprinted, re-edited and retranslated. They appeared first in the following periodicals: *La Révolution Surréaliste*, *This Quarter*, *Cahiers d'Art*, and *View* (see bibliography). Selections were made from these writings which, for the present publication, the artist has revised and augmented. The editor has added occasional notes which appear in square brackets. Italics are used when the artist speaks in the first person. 'Cat. No.' refers to the catalogue of this exhibition ; 'Bibl.' refers to the bibliography, page 70

1891

First contact with the sensible world: On the second of April at 9.45 am Max Ernst hatched from the egg which his mother had laid in an eagle's nest and over which the bird had brooded for seven years.

It happened in Brühl, six miles south of Cologne. There Max grew up and became a beautiful child. Although marked by some dramatic incidents, his childhood was not particularly unhappy.

In Cologne, at the time of Diocletian, eleven thousand virgins had surrendered their lives rather than their chastity. Their gracious skulls and bones embellish the walls of the convent church in Brühl, the very same place where little Max was forced to spend the most boring hours of his childhood. It may be that their companionship was helpful.

The geographical, political and climatic conditions of Cologne as a city are perhaps propitious to the creation of fertile conflicts in a sensitive child's mind. Many of the important crossroads of European culture meet: influences of the early Mediterranean, Western rationalism, Eastern inclination towards the occult, myths of the North, the Prussian categorical imperative, the ideals of the French Revolution, and so forth. (The continuous and powerful drama of these contradictory tendencies can be recognized in M.E.'s work. One day, perhaps, elements of a new mythology will spring from this drama.)

[Parents: Louise Kopp and Philipp Ernst, the latter a painter as well as a teacher at the School for the Deaf and Dumb for the Rhine province, in Brühl.]

1894

First contact with painting: The child watched the father at work on a small water-colour entitled *Solitude* which represented a hermit, seated in a beech forest, reading a book. Something both peaceful and menacing emanated from this *Solitude* – perhaps because of the subject (unusual in spite of its simplicity) or because of the way in which it was treated. Each of the countless leaves, stirred by branches of the tree, had been delineated with obsessive solicitude; each seemed endowed with a separate and solitary life. In the painting the hermit appeared seated somewhere beyond this world and his supernatural air both thrilled and frightened little Max. Even the very sound of the word 'hermit' as pronounced by the father disturbed the child, who repeated the syllables in awkward intonations until all sense disappeared.

Max never forgot the enchantment and terror he felt when, for the first time a few days later, the father led him into the forest. (Echoes of this feeling can be found in many of M.E.'s own *Forests*, *Visions*, *Suns* and *Nights*.)

1896

First contact with drawing: Little Max made a series of drawings. They represented the father, mother, sister Maria (one year older than himself), two younger sisters, a friend, and the station-master of the railroad. In the sky – a train, abundantly smoking. When asked, 'What will you be when you grow up?' he always answered, 'a railroad stationmaster.' Maybe the child was seduced by the nostalgia evoked by passing trains, or by the great mystery of telegraph wires which move when watched from a moving train yet stay still when you stand still.

One night, to explore the mystery of telegraph wires (and also to flee from the father's tyranny), five-year-old Max escaped from his parents' house. Blond, blue-eyed and curly-haired, he joined (by chance) a procession of pilgrims. Enchanted by the apparition of this charming child, the pilgrims proclaimed him 'little Jesus Christ'. To appease his father's wrath (the next day when a

policeman brought him home) little Max declared he *was* the Christ Child. This candid remark inspired the father to paint a portrait of little son as little Jesus.

1897

First contact with nothingness: His sister Maria kissed him and her sisters goodbye and, a few hours later, died. After this the feeling of nothingness and the powers of destruction were utmost in his mind, in his behaviour and, later, in his work.
First contact with hallucination: Measles and powers of destruction. A fever vision: *I see before me a panel crudely painted with large black strokes on a red background imitating the grain of mahogany and provoking associations of organic forms – a threatening eye, a long nose, the enormous head of a bird with thick black hair, and so forth. In front of the panel a shiny black man makes slow, comic and, according to the memories of a time long past, joyously obscene gestures. This odd fellow wears my father's moustaches. After several leaps in slow motion which revolt me, legs spread, knees folded, torso bent, he smiles and takes from his pocket a big crayon made from some soft material which I cannot more precisely describe. He sets to work. Breathing loudly he hastily traces black lines on the imitation mahogany. Quickly he gives it new, surprising and despicable forms. He exaggerates the resemblance to ferocious and vicious animals to such an extent that they become alive, inspiring me with horror and anguish. Satisfied with his art, the man siezes and gathers his creations into a kind of vase which, for this purpose, he paints in the air. He whirls the contents of the vase by moving his crayon faster and faster. The vase ends up by spinning and becomes a top. The crayon becomes a whip. Now I realize that this strange painter is my father. With all his might he wields the whip and accompanies his movements with terrible gasps of breath, blasts from an enormous and enraged locomotive. With a passion that is frantic, he makes the top jump and spin around my bed.*
Certainly little Max took pleasure in being frightened by these somnolescent visions and later voluntarily provoked hallucinations of the same kind by looking at wood panellings, clouds, wallpapers, unplastered walls, and so forth, to release his imagination. When asked, 'What is your favourite occupation?' he always answered, 'seeing'.

1898

Second contact with painting: He watched the father begin a picture in the garden *après nature* and finish it in his studio. The father omitted a tree which disturbed the composition. When he had finished the painting he went out and chopped down the tree so that no longer would there exist any difference between nature and art. Against such strict realism revolt grew in the child's heart. He decided to direct himself towards a more equitable conception of the relationship between the subjective and the objective world.
Duties at school were already odious. Indeed the very sound of the word *Pflicht* always inspired M.E. with horror and disgust. However, what the professors (of theology and ethics) named the three sources of evil – the pleasures of the eye, the pleasures of the flesh, the vanities of life – proved irresistibly attractive. (Since the cradle M.E. has neglected duties to surrender himself to the three sources of evil. Among them the pleasures of the eye have dominated.)

1906

First contact with the occult, magic and witchcraft: On the night of the fifth of January one of his closest friends, a most intelligent and affectionate pink cockatoo, died. It was a terrible shock to Max when, in the morning, he discovered the dead body and when, at the same moment, the father announced the birth of a sister.
In his imagination Max coupled these two events and charged the baby with the extinction of the bird's life. There followed a series of mystical crises, fits of hysteria, exaltations and depressions. A dangerous confusion between birds and humans became fixed in his mind and asserted itself in his drawings and paintings. (Later M.E. identified himself voluntarily with *Loplop, Bird Superior*. This phantom remained inseparable from another – *Perturbation, my Sister: the Hundred Headless Woman*.)
Excursions into the world of marvels, chimeras, phantoms, poets, monsters, philosophers, birds, women, lunatics, magi, trees, eroticism, poisons, mathematics, and so forth. A book that he wrote at this time the father found and burned. The title was *Divers' Manual*.
At the age of adolescence, the well-known game of purely imaginary occurrences seen in somnolescence: *A procession of men and women, attired in everyday dress, come from a distant horizon towards my bed. Before arriving, they separate: the women pass to the right, the men to the left. Curious, I lean toward the right so that not a single face will escape me. At first I am struck by the extreme youth of all these women, but, upon close examination face by face, I realize my mistake – many are middle-aged and only two or three are very young, about eighteen years old, the age convenient to my adolescence. I am too occupied with these women to pay much attention to what passes on the left. But without seeing I know that there I would make the opposite error. All these men begin to shock me because of their precocious senility and remarkable ugliness, but*

among them, upon close examination, only my father continues to have the features of an old man.

1909

[Receives his baccalaureate. Plans a degree in philosophy at the University of Bonn with the intention of specializing in psychiatry.] As his family obliged Max to continue his studies, he was enrolled at the University of Bonn. He followed, however, the path on which he had embarked at the *gymnasium:* neglected duties to surrender passionately to the most gratuitous activity there is – painting. His eyes were avid not only for the amazing world which assailed them from the exterior but also for that other world, mysterious and disquieting, which burst forth and vanished in adolescent dreams with persistence and regularity: *To see it clearly becomes a necessity for my nervous equilibrium. To see it clearly there is only one way – to record all offered to my sight.*

1910–11

The young man, eager for knowledge, avoided any studies which might degenerate into breadwinning. Instead his pursuits were those considered futile by his professors – predominantly painting. Other futile pursuits: reading seditious philosophers and unorthodox poetry, transient pleasures, and so forth. Attracted by the most audacious spirits, he was willing to receive the most contradictory influences – in painting, for example – Manet, Gauguin, Van Gogh, Goya, Macke, Kandinsky, Delaunay, and so forth.
What to do about consequent confusion? Struggle like a blind swimmer? Appeal to reason? Submit to discipline? Or, accentuate contradictions to the point of paroxysm? Should he abandon himself in his night, indulge in the luxury of losing reason? The young man's temperament predisposed him to accept the last solution.
[In the course of his studies visits asylums and, for the first time, sees the art of the insane about which he decides to write a book.] Near Bonn there was a group of sinister-looking buildings resembling, in many ways, the Hospital of St Anne in Paris. At this 'clinic for the mentally ill', students could take courses and practical jobs. One of the buildings housed an astonishing collection of sculpture and paintings executed in spite of themselves by the inmates of this horrible place. These works strongly touched and troubled the young man. *I try to recognize streaks of genius in them and decide to explore fully those vague and dangerous lands confined by madness.* (But it was only much later that M.E. discovered certain processes which helped him venture into these no-man's lands.)

Meets August Macke, a subtle poet, the very image of just and intelligent enthusiasm, generosity, judgment and exuberance. [Macke, himself influenced by Robert Delaunay, lived in Bonn. With Wassily Kandinsky, Franz Marc, Alexei Jawlensky, and Paul Klee, he was a member of *Der Blaue Reiter* in Munich. Macke was also associated with the group around Herwarth Walden, dealer and publisher of *Der Sturm* in Berlin, as well as with *avant-garde* painters and poets in France and Germany. He was killed in 1914.]

1912

[M.E. joins *Das Junge Rheinland*, a group of friends, poets, and painters stimulated to a great extent by Macke.] We were filled with heroism. Spontaneity was *de rigeur*. No doctrine, no discipline, no duties to fulfill. United by a thirst for life, poetry, liberty, the absolute and knowledge. *C'était trop beau* . . . [Decides he is a painter. Sees the Cologne Sonderbund exhibition which includes Van Gogh, Cézanne, Munch, and Picasso. Meets Munch.] [First exhibitions: 1912, at the informal galleries of *Das Junge Rheinland* in the bookshop of Friedrich Cohen, Bonn; at the Feldmann Gallery, Cologne; 1913, at the Gereon Club, Cologne; at the *Erst Deutsche Herbstsalon*, Berlin – the last, a group exhibition presented by *Der Sturm* and organized by Macke and Kandinsky, includes work by Chagall, Delaunay and Klee.]

1913

[Meets Guillaume Apollinaire, accompanied by Delaunay.] It was only once at Macke's house. Needless to say M.E. was deeply moved. What he had read had dazzled and excited him. 'Zône' had appeared in *Der Sturm*; and the first edition of *Alcools*, published by Mercure de France with a Picasso drawing, had arrived in Cologne. *We were speechless, utterly captivated by Apollinaire's winged words which flew from the lightest to the most serious, from deep emotion to laughter, from paradox to incisively accurate formulation.*
First contact with Paris, the third week of August: Armed with a light suitcase arrived at the Gare du Nord, scorned the cabs, took the Boulevard de Strasbourg, then Sébastopol, slowing down at intersections, cafés, store-fronts, eyes bulging, lying in wait. Arrived at Les Halles. Refreshed after a bowl of soup and a horn of *frites*, wandered around and felt right. Rented a room, Hôtel des Ducs de Bourgogne, the rue du Pont Neuf, leaned out the window, saw the Seine. (Macke had given letters; looked up no one.) Happy to wander all day in different *quartiers*. At night theatres, dance halls and cabarets. Went often to Montparnasse where, at the Café Dôme, met Jules Pascin. At the end of four weeks, money

gone, had to leave. (In Paris, M.E. had experienced that feeling of *belonging* which, as Patrick Waldberg reminds us, is like love at first sight and binds forever.)

1914

First contact with Arp: One day in Cologne M.E. noticed someone about his own age in a gallery which showed works by Cézanne, Derain, Braque, and Picasso. His face was handsome and spiritual, his manners courtly. However, they contrasted strangely with what he was doing. With gentleness (Franciscan) and competence (Voltairian), he seriously was attempting to explain to an old fool the virtues of modern art. The imbecile pretended to be convinced but exploded with rage when Arp showed him some of his own drawings. With shouts and gestures he announced that he was seventy-two, that his whole life and strength had been devoted to art and that, if this were the result of all his sacrifices, it would be better . . . Quietly Arp suggested that it would be better – to ascend to heaven. Pronouncing maledictions the fool left; M.E. and Arp joined hands to conclude a pact of friendship still vigorous today.
On the first of August 1914 M.E. died. He was resurrected on the eleventh of November 1918 as a young man who aspired to find the myths of his time. Occasionally he consulted the eagle who had brooded the egg of his prenatal life. (You may find the bird's advice in his works.)
[War: Four years at the front as an artillery engineer. At the front twice wounded, by the recoil of a gun, by the kick of a mule. His fellow soldiers named him 'the man with the head of iron'. Invalided 1917. In February, M.E. and Paul Eluard, not yet acquainted, had fought on the same front, opposite sides.]
How to overcome the disgust and fatal boredom that military life and the horrors of war create? Howl? Blaspheme? Vomit? Or, have faith in the therapeutic virtues of a contemplative life? Circumstances were not favourable. However, he decided to make an attempt. A few water-colours, even paintings (executed in moments of calm), attest this. Many of these, lost or destroyed, already contained the germ of later works (*Histoire Naturelle*, 1925). A few titles, still remembered, indicate a state of mind: *Desire of a plant to cling*, *Of love in the inanimate world*, *Descent of animals into the valley at night*, *A leaf unfolds*, and so forth.

1916

[DADA is born in Zürich. *Der Sturm* organizes a small exhibition of M.E.'s work in January and publishes a drawing as cover of the periodical, Vol.6, No.19/20.]

1917

[*Der Sturm* publishes 'On the Development of Colour', an article by M.E., Bibl.1.]

1918

[DADA arrives in Germany. M.E. marries Louise Strauss, a student of art history.]

1919

[On a trip to Munich M.E. sees DADA publications from Zürich and discovers that Arp is alive. In Munich M.E. also sees an exhibition of Klee whom he visits for the first and last time. In the magazine *Valori Plastici*, he sees the work of De Chirico and, as a result, creates the album of eight lithographs *Fiat Modes Pereat Ars*. M.E. composes his first altered engravings and collages.]
Enter, enter, have no fear of being blinded – One rainy day in 1919 in a town on the Rhine, my excited gaze is provoked by the pages of a printed catalogue. The advertisements illustrate objects relating to anthropological, microscopical, psychological, mineralogical and paleontological research. Here I discover the elements of a figuration so remote that its very absurdity provokes in me a sudden intensification of my faculties of sight – a hallucinatory succession of contradictory images, double, triple, multiple, superimposed upon each other with the persistence and rapidity characteristic of amorous memories and visions of somnolescence. These images, in turn, provoke new planes of understanding. They encounter an unknown – new and nonconformist. By simply painting or drawing, it suffices to add to the illustrations a colour, a line, a landscape foreign to the objects represented – a desert, a sky, a geological section, a floor, a single straight horizontal expressing the horizon, and so forth. These changes, no more than docile reproductions of what is visible within me, record a faithful and fixed image of my hallucination. They transform the banal pages of advertisement into dramas which reveal my most secret desires. (See Cat. No.10 note).
[Dadamax Ernst and J. T. Baargeld form the DADA conspiracy in the Rhineland and, with others, a DADA centre, W/3 West Stupidia. They publish *Der Ventilator*, banned by the British army of occupation, also *Bulletin D*, and arrange the first DADA exhibition in Cologne.]

1920

Der Arp ist da. [Cologne: February, first issue of *Die Schammade* edited by Dadamax and Baargeld. Arp had returned and joined them. He and M.E. produce *Fatagaga* (*fabrication de tableaux*

garantis gazométriques). April: Second, culminating DADA exhibition – *DADA Ausstellung DADA Vorfrühling*. Meets Kurt Schwitters. Birth of a son, Jimmy.]
[Paris: First contact with André Breton: Dadamax is invited to exhibit his collages. In May, the exhibition opens *Au sans pareil*.]

1921

[Cologne: Eluard, accompanied by his wife Gala, visits Cologne and selects collages as illustrations to his poems. Dadamax signs *DADA soulève tout*, a DADA manifesto.]
[Tyrol: Summers at Tarrenz-bei-Imst with Arp, Sophie Taeuber, Tristan Tzara and, for the last time, Louise Ernst. Contributions, '*Dada au grand air*' to DADA Tyrol issue of DADA magazine.]

1922

[Summer: Again, in the Tyrol.] August: Born and bred in the Rhineland, escaped, with neither papers nor money, to Paris to live. [Settles in Saint Brice, a suburb near Montmorency, in the same building with Eluard. Works in an *atelier* which manufactures souvenirs of Paris. Publication of *Les Malheurs des Immortels*, and *Répétitions* (Bibl.10, 11), two collaborative volumes, collages by M.E., poems by Eluard.]

1923

[Paints: *Equivocal Woman*, *Saint Cecilia*, *The Couple*, Cat. Nos.32, 33, 34 and the first version of *Woman, Old Man and Flower*. The last, completely repainted the following year, Cat. No.39.] The woman, of course, lies in the old man's arm. The other figure is the flower.

1924

Two Children are Threatened by a Nightingale [Cat. No.42], the last in the series which started with *Elephant of the Celebes*, *Oedipus Rex*, *Revolution by Night* [Cat. Nos.27, 28, 30], *La Belle Jardinière* [destroyed] and, probably, the last consequence of his early collages – a kind of farewell to a technique and to occidental culture. (This painting, it may be interesting to note, was very rare in M.E.'s work: He never imposes a title on a painting. He waits until a title imposes itself. Here, however, the title existed *before* the picture was painted. A few days before he had written a prose poem which began: *à la tombée de la nuit, a la lisière de la ville, deux enfants sont menacés par un rossignol* . . . He did not attempt to illustrate this poem, but that is the way it happened.)
[M.E. sells all of his work in Germany, sails in July for the Far East. M.E., Gala and Eluard are rejoined in Saigon. M.E. spends about three months travelling, returns via Marseilles. Breton's first Surrealist Manifesto, issued in Paris October.] M.E. found his friends in Paris *en plein effervescence*.

1925

On the tenth of August in Brittany (in Pornic), M.E. found a process which rests solely upon the intensification of the mind's powers of irritability. In view of the characteristics of its technique, he called it *frottage* [rubbing] and, in his own personal development, it has had an even larger share than collage from which, indeed, he believes it does not fundamentally differ. By means of appropriate techniques, by excluding all conscious mental influences (of reason, taste or morals) and by reducing to a minimum the active part of what, until now has been called the 'author', this process revealed itself as the exact equivalent of what was known as automatic writing. By enlarging the active part of the mind's hallucinatory faculties, he succeeded in attending, simply as a spectator, the birth of his works.
Enter, enter, have no fear of being blinded – One rainy day at an inn by the seaside, I discover myself recalling how in childhood the panel of imitation mahogany opposite my bed had served as the optical stimulant to visions in somnolence. Now I am impressed by the obsession imposed upon my excited gaze by the wooden floor, the grain of which had been deepened and exposed by countless scrubbings. I decide to investigate the symbolism of this obsession and, to aid my meditative and hallucinatory powers, I take from the boards a series of drawings. At random I drop pieces of paper on the floor and then rub them with black lead. By examining closely the drawings thus obtained, I am surprised at the sudden intensification of my visionary capacities.
My curiosity awakened, I marvel and am led to examine in the same way, all sorts of materials that fall into my field of vision – leaves and their veins, the ragged edges of sack cloth, the palette knife's markings on a 'modern' painting, thread unrolled from its spool and so forth – that end with a kiss (the Bride of the Wind).
Drawings obtained in this way – thanks to a progression of suggestions and transmutations which occur spontaneously (like hypnagogical visions) – lost the character of the material employed, here for example wood, and assumed the aspect of unbelievably precise images which were probably able to reveal the initial cause of the obsession or to produce some semblance of its cause.
These drawings, these first fruits of frottage, were assembled as *Histoire Naturelle* from *The Sea and the Rain* to *Eve, the Only One Left*. [Their titles]: *The Sea and the Rain – A Glance – Little tables around the earth – Shawl of Snow Flakes – Earthquake* [Cat. No.49] – *Pampas – He will fall far from here – False Positions – Confidences –*

She keeps her secret [Cat. No.51] – *Whip lashes or lava threads – Fields of Honour, Inundations, Seismic Plants – Scarecrows – Start of the Chestnut Tree* [Cat. No.52] – *Scars– The linden tree is docile – The Fascinating Cypress – Habits of Leaves – Idol – The Palette of Caesar – Huddling against the walls – Enter into the continents – Vaccinated Bread – Flashes of lightning under fourteen years old* [Cat. No.50] – *Conjugal Diamonds* [Cat. No.53]– *Origin of the Clock – In the stable of the sphinx – Dead Man's Meal – Wheel of Light – He who Escaped – System of Solar Money – To Forget Everything – Stallion and the Wind's Betrothed – Eve, the Only One Left.*

At first it seemed frottage could be used only for drawings. Then M.E. adapted it to painting. It revealed a field of vision limited only by the capacity of irritability of the mind's powers.

[Many of the 'natural history' frottages published as a portfolio the following year, preface by Arp, Bibl.12. Contributes to the first Surrealist group exhibition at the Galerie Pierre, Paris. Autumn: Roland Penrose sees *La Belle Jardinière* by M.E. reproduced in the magazine *La Révolution Surréaliste*. They meet.]

1926

January: I see myself lying in bed and, at my feet, standing, a tall thin woman, dressed in a very red gown. The gown is transparent, so is the woman. I am enchanted by the surprising elegance of her bone structure. I am tempted to pay her a compliment.

[M.E. and Joan Miró collaborate on the ballet *Roméo et Juliette* for Diaghilev. As a result, a broadside signed by Breton and Louis Aragon condemns them for unsurrealist activities. *Roméo et Juliette*, a ballet in two tableaux, first presented by the Ballets Russes at the Théâtre de Monte Carlo, 4 May. Music by Constant Lambert; decors and costumes by M.E. and Miró; choreography by Bronia Nijinska.

1927

[January in Mégève. February returns to Paris. Meets and marries Marie-Berthe Aurenche without her parents' blessing. Paints *Young Men Trampling on Their Mother; Vision Provoked by a String Found on My Table; The Horde; Vision Provoked by the Nocturnal Aspects of the Porte St Denis; One Night of Love;* Cat. Nos.76, 77, 79, 82, 83.]

1928

Entrance of the flowers: Aux rendezvous des amis . . . C'était la belle saison. . . *It is the time of serpents, earthworms, feather flowers, shell flowers, bird flowers, animal flowers, tube flowers. It is the time when the forest takes wing and flowers struggle under water. (Was he not a pretty flower?) It is the time of the circumflex medusa.*

[Publication of Breton's *Le Surréalisme et la Peinture*, Bibl.40, reproducing among other works by M.E.: *The Little Tear Gland That Says Tic-Tac, Revolution by Night, Two Children Are Threatened by a Nightingale, Young Men Trampling on Their Mother*, Cat. Nos.16, 30, 42, 76.]

1929

One day a painter asked M.E., 'What are you doing now, are you working?' 'Yes,' he replied, 'I am making collages. I am preparing a book which will be called *The Hundred Headless Woman*' (*La Femme 100 Têtes*).

The acquaintance whispered in his ear, 'And what sort of glue are you using?' With that modest air which his contemporaries so admire, he admitted that in most of his collages, there is little use for glue; that he is not responsible for the term 'collage', that of fifty-six of the catalogue numbers of his exhibition of 'collages' in 1920, only twelve justified the term *collage-découpage*. As for the other forty-four, Aragon was right when he said 'the place to catch the thoughts of M.E. is the place where, with a little colour, a line of pencil, he ventures to acclimate the phantom which he has just precipitated into a foreign landscape.' Maxim: If it is not plumes that make plumage, it is not glue [*colle*] that makes collage.

[Meets Alberto Giacometti. Publication of M.E.'s collage novel *La Femme 100 Têtes*, Bibl.13.]

1930

After having composed with method and violence my novel The Hundred Headless Woman, *I am visited almost daily by the Bird Superior, Loplop – my private phantom. He presents me with a heart in a cage, the sea in a cage, two petals, three leaves, a flower and a young girl. Also, the man of the black eggs and the man with the red cape.*

One beautiful autumn afternoon he relates that he had once invited a Lacedemonian to come and listen to a man who imitated perfectly the nightingale. The Lacedemonian replied, 'I have often heard the nightingale itself.'

One evening he tells some maxims which don't make me laugh. Maxim: it is better not to reward a beautiful deed than to reward it badly. Illustration: A soldier lost both arms in battle. His colonel offered him a silver dollar. Said the soldier, 'No doubt you think, sir, that I have lost a pair of gloves.'

[The collage novel by M.E., *Rêve d'une petite fille qui voulut entrer au Carmel*, published July, Bibl.14: The film *L'Age d'Or* by Luis

Bunuel and Salvador Dali, in part inspired by M.E.'s picture, is privately shown at the home of the Vicomte de Noailles. M.E. himself, appears in the film.]

1931

Nine paintings by the German romantic Caspar David Friedrich, destroyed by fire while on exhibition at the Glass Palace, Munich. Patrick Waldberg describes effect of this destruction upon M.E.: 'He felt the loss to the point of sickness. Beyond painting, profound spiritual ties united him – beyond time – to this poet-artist in whom his own preoccupations discovered a kindred echo. Caspar David Friedrich had said: "Close your physical eyes in order to see first your painting with the spiritual eye. Next, bring into the daylight what you have seen in your night so that your action is exercised in turn on other beings from the exterior to the interior." M.E. has never ceased to follow this advice.']
[First exhibition in the United States: Julien Levy Gallery, New York.]

1932

[Finishes series of collages, *Loplop introduces . . .*, begun in 1929, Cat. No.101–6.]

1933

[In the early summer visits northern Italy: Le Roncoli, Vigoleno and Ravenna. Paints the largest of his forest pictures, Cat. No.115 and, the next year for the magazine *Minotaure*, Bibl.4, writes:]

What is a forest? A supernatural insect. A drawing board. What do forests do? They never retire early. They await the woodcutter. What is summer for the forests? The future: that will be the season when masses of shadows will be able to change themselves into words and when beings gifted with eloquence will have the nerve to seek midnight at zero o'clock.

But that is time past, it seems to me. Perhaps.

In that time past did nightingales believe in God? In that time past nightingales did not believe in God. They were bound in friendship to mystery.

And man, what position was he in? Man and the nightingale found themselves in the most favourable position for imagining: they had in the forest a perfect guide to dreams.

What is dreaming? You ask of me too much: it is a woman who fells a tree.

What are forests for? To make gifts of matches to children as toys.

Is, then, fire in the forest? Fire is in the forest.

What do the plants live on? Mystery.

What day is it? Merde.

What will be the death of the forests? The day will come when a forest, until then a friend of dissipation, will decide to frequent only sober places, tarred roads and Sunday strollers. She will live on pickled newspapers. Affected by virtue, she will correct these bad habits contracted in her youth. She will become geometric, conscientious, dutiful, grammatical, judicial, pastoral, ecclesiastical, constructivist and republican . . . It will be a bore. Will the weather be fair? of course! We'll go on a presidential hunt.

Will the name of this forest be Blastula or Gastrula? Her name will be Mme de Rambouillet.

Will the forest be praised for her new conduct? Not by me. She will find this most unfair, and one day, unable to stand it any longer, she will dump her trash in the heart of the nightingale. What will the nightingale say to that? The nightingale will be galled. 'My friend,' he will reply, 'You are worth even less than your reputation. Go take a trip to Oceania, you'll see.'

And will she go? Too proud.

Do forests still exist there? They are, it seems, savage and impenetrable, black and russet, extravagant, secular, swarming, diametrical, negligent, ferocious, fervent and lovable, with neither yesterday nor tomorrow. From one island to another, over volcanos, they play cards with incomplete decks. Nude, they wager only their majesty and their mystery.

On the 24th of December, I am visited by a young chimera in evening dress.

1934

Eight days later I meet a blind swimmer . . . A little patience (fifteen days of waiting) and I will be present at the attirement of the bride. The bride of the wind embraces me while passing at full gallop (simple effect of touch).

[Summer: Maloja, Switzerland, with Giacometti. Sculpts in stone. Publication of *Une Semaine de Bonté, ou les septs éléments capiteaux*, Bibl.16, M.E.'s most ambitious collage novel.]
[M.E. told Roland Penrose later:] *All of these works suggest an overwhelming sense of motion through time and space. They vibrate with the incongruous and irrational qualities generally attributed to dreams although artists know they are the original breath of reality. The elements of the collages, banal engravings from old books, are metamorphosed, transformed. Birds become men and men become birds. Catastrophes become hilarious. Everything is astonishing, heartbreaking and possible.*

1935

I see barbarians looking toward the west, barbarians emerging from the forest, barbarians walking to the west. On my return to the garden of the Hesperides I follow, with joy scarcely concealed, the rounds of a fight between two bishops . . . Voracious gardens in turn devoured by a vegetation which springs from the debris of trapped airplanes . . .
With my eyes I see the nymph Echo.

1936

October: If you are to believe the description on his identity card, M.E. would be no more than forty-five when he writes these lines. He would have an oval face, blue eyes and greying hair. His height would be only slightly more than average. As for distinguishing marks of identification, this card allows him none. Consequently he could, if pursued by the police, plunge into the crowd and easily disappear forever.
Women, on the other hand, find that his young face framed by silky white hair 'makes him look very distinguished'. They see in him charm, a great sense of 'reality' and seduction, a perfect physique and agreeable manners (the danger of pollution, he himself admits, has become such an old habit that he is rather proud of it as a 'sign of worldliness'). They find, also, a character difficult, inextricable, obstinate; also an impenetrable mind. 'He is,' they say, 'a nest of contradictions,' at once transparent and enigmatic, something like the pampas.
It is difficult for them to reconcile the gentleness and moderation of his expression with the calm violence which is the essence of his thought. They readily compare him to a gentle earthquake which does no more than rock the furniture yet does not hurry to displace everything. What is particularly disagreeable and unbearable to them is that they can almost never discover his *identity* in the flagrant (apparent) contradictions which exist between his spontaneous behaviour and the dictates of his conscious thoughts. For instance, they can observe two apparently irreconcilable attitudes: first, that of the god Pan and the man Papou, who possess all the mysteries and in their interplay realize a union ('He marries nature, he pursues the nymph Echo'); and, second, that of a Prometheus, thief of fire, conscious and organized, who, guided by thought, pursues with implacable hate and gross injuries. 'This monster is pleased only by the antipodes of the landscape,' they say. And a teasing little girl adds, 'He is, at the same time, a brain and a vegetable.'
[Meets the painter Leonor Fini. M.E. participates in First International Surrealist exhibition, London, and ignoring Breton's veto, in *Fantastic Art, Dada, Surrealism*, Museum of Modern Art, New York, autumn 1936, with forty-eight works, almost twice as many as any other exhibitor.]

1937

[Publication by Cahiers d'Art of *Au delà de la Peinture*, devoted to M.E.'s work from 1918 to 1936, Bibl.25.] *I dedicate this book to Roland Penrose, to the nymph Echo and to the antipodes of the landscape.*
[Decors for *Ubu Enchaîné*, a play by Alfred Jarry directed by Sylvain Itkine and first presented at the Comédie des Champs-Elysées, Paris, 22 September.]
[Meets the painter Leonora Carrington.]

1938

Enraged by a monstrous demand, 'to sabotage in every possible way the poetry of Paul Eluard', M.E. quit the surrealist group.
[With Leonora Carrington settles at Saint Martin d'Ardèche, near Pont St Esprit about thirty miles north of Avignon. Decorates their home with murals and bas-reliefs. Illustrates and, with the following text, in part introduces her novella *La Maison de la Peur*, Bibl.7. Loplop speaks:]
Good wind, ill wind, I present you the Bride of the Wind . . . Who is the Bride of the Wind? Can she read? Can she write in French without making mistakes? What fuel keeps her warm? . . . She is kindled by her intensity, her mystery, her poetry. She has read nothing, yet she has drunk everything. She knows not how to read. Nevertheless, the nightingale saw her, seated on the stone of spring, reading. And, although she read in silence, animals and horses listened rapt with admiration.

1939

[War is declared. Paints *A Moment of Calm*, Cat. No.134. Interrupted.] 'He is under the jurisdiction of the German Reich.'

As an enemy alien, M.E. was interned: first for six weeks in a camp at Largentière, then transferred to Les Milles near Aix-en-Provence. Liberated at Christmas time, thanks to a petition by Eluard to Albert Sarrault, M.E. returned to Saint Martin. Survived on subsidies sent him by his friend Joë Bousquet.

1940

May: Interned again, first in a camp at Lorio, then transferred to the St Nicholas (!) camp near Nimes. Escaped to Saint Martin, recaptured, interned again, escaped again just as his papers for release arrived. Allowed to return, once more, to Saint Martin.
[Now, sought by the Gestapo, M.E. begins to paint *Europe after the Rain* (Cat. No.139). Decides to leave Europe.] An offer of shelter secured in the United States by several friends including Marga Barr, son Jimmy, expedited through the Emergency Rescue Committee by Varian Fry.

1941

[On his way, at Marseilles, M.E. meets Breton also seeking a way to leave. Attempt at reconciliation. Meets Peggy Guggenheim. Because of complications with his transit visa, M.E. has trouble leaving France but finally crosses the border to Madrid and leaves, with Peggy Guggenheim, from Lisbon.]
July: M.E. arrived in New York at the La Guardia airport where his son Jimmy welcomed him to the United States. From the plane he had glimpsed the lovely lady, the Statue of Liberty. Hardly off the plane he was seized by immigration authorities. 'He is under the jurisdiction of the German Reich.' Interned in the fortress of Ellis Island – had a splendid view of the Statue of Liberty. Liberated after three days, M.E. travelled for several weeks across the United States – Chicago, New Orleans, Arizona, New Mexico, California. [Decides to settle in New York.]
Loplop, Bird Superior, had followed the airplane which brought me to this country on the fourteenth of July, and the bird builds his nest in a cloud on the East River.
[Marries Peggy Guggenheim. They separate at the close of the following year.]
In New York, on Wall Street, M.E. enjoyed the way they pronounced his name and added it to his collection. Here it is: Mac, Maxt, Mex, Mask, Oinest, Oinst, and so forth.

1942

Exhibitions in New York, Chicago and New Orleans, complete 'flops'. The press hostile (or silent), the public recalcitrant (sales nil), and so forth. Compensation: Young painters and poets were enthusiastic.
In the same year, the non-Euclidian fly appears.
[At the Wakefield Bookshop, New York, Betty Parsons shows in a group exhibition a painting by M.E.] It provoked the curiosity of some of the young painters. The technique especially intrigued them. M.E. explained: It is a children's game. Attach an empty tin can to a thread a metre or two long, punch a small hole in the bottom, fill the can with paint, liquid enough to flow freely. Let the can swing from the end of the thread over a piece of canvas resting on a flat surface, then change the direction of the can by movements of the hands, arms, shoulder and entire body. Surprising lines thus drip upon the canvas. The play of association then begins.
[This particular painting, slightly altered by M.E., becomes *Man intrigued by the Flight of a non-Euclidian Fly*, repr. p.57. The magazine *View* devotes an issue to M.E., Bibl.26. M.E. collaborates on the founding of the magazine *VVV*.]

1943

Within the realm of the possible, at last, a gathering. [M.E. meets the painter Dorothy Tanning. They spend the summer in Arizona.]
[Sidney Janis in his *Abstract and Surrealist Art in America* (Bibl.46), published the following year, writes: 'In his American pictures, as in the past, Max Ernst continues to invent new techniques with which he creates the properties of enigma that inevitably fill his work. He has recently invented a new method of chance – oscillation – and in this technique has painted several large gyrating compositions. They are produced by means of colour flowing freely from a swinging container operated with a long cord by the artist. Ernst in several recent works has combined techniques as well as images from many periods. These are compartmentalized by horizontal and vertical lines which divide them into rectangular segments somewhat resembling the spatial order of Mondrian. *Day and Night* [1942, Cat. No.142] painted previously, anticipated this trend. One of these pictures, *Vox Angelica* [1943, Cat. No.144] is an autobiographical account in episodes of dream and reality, of his peregrinations from one country to another.']

1944

Summer: M.E. found himself working steadily at sculpture. He had rented a place at Great River, Long Island, with the intention of spending the summer swimming. But there were so many mosquitoes that we could not poke our noses out of doors. Decided to take over the garage, screen it and make a studio. There he worked the summer on sculpture.

1945

[Invited by Albert Lewin, M.E. enters and wins a competition sponsored by Loew-Lewin for a painting on the theme of *The Temptation of St Anthony* used in the film *The Private Affairs of Bel Ami*, based on Maupassant's story.]
[Eluard organizes a retrospective exhibition in honour of M.E. at the Galerie Denise René, Paris. Catalogue, Bibl.27.]

1946

Double wedding in Beverley Hills: M.E. and Dorothea, Man Ray and Juliette Browner. [M.E. and Dorothea Tanning find a temporary retreat in the mountains of Arizona; in Sedona they acquire a piece of land and begin to construct a house. During a stay in the Nevada desert, composes *Sept microbes vus à travers un temperament*, Bibl.23.]

1947

Sedona, Arizona: building, sculpting, painting, writing, and – last (not least) loving (Dorothea).

1948

[*A l'intérieur de la vue – 8 poèmes visibles*, poems by Eluard as illustrations to collages by M.E., Bibl.18.]
[*Beyond Painting*, by and about M.E., edited and with an introduction by Robert Motherwell (Bibl.8), M.E. becomes a United States citizen.]

1949

[Retrospective exhibition organized at Copley Galleries, Beverly Hills. On the occasion of the exhibition, the gallery publishes as one volume *At Eye Level/Paramyths*, about and by M.E., Bibl.28. Marcel Duchamp visits Sedona. August: Sails from New Orleans to Antwerp, then by train to Paris.]
With Dorothea saw Paris once more – mixed feelings – Paris and its inhabitants slowly, painfully recovering from Nazi occupation, frustration and disorder.
M.E. was glad to greet his old friends: Arp, Joë Bousquet, Patrick Waldberg, Robert Lebel, André Pieyre de Mandiargues, Georges Bataille, Giacometti, Balthus, Penrose. Also Paul Eluard, in spite of some difficulties (the poet of freedom caught by a merciless discipline.)
[*La Brebis Galante* by Benjamin Péret with illustrations by M.E. published, Bibl.19. The bookstore La Hune, Paris, celebrates the event with a retrospective exhibition of the graphic work of M.E.]

1950

M.E.'s devoted friend, François Victor Hugo, provided him with a studio on the Quai St Michel across the river from Notre Dame de Paris.
[Retrospective exhibition organized at the Galerie René Drouin, Paris. Catalogue: preface by Joë Bousquet and text by Michel Tapié, Bibl.29. The exhibition shows, for the first time in Paris, M.E.'s work done in America: October: Returns to Sedona.]

1951

[Loni and Lothar Pretzell, sister and brother-in-law of M.E., organize a large retrospective exhibition at the ruined castle of the archbishops of Cologne at Brühl.] A bolt of lightning destroyed a banner bearing M.E.'s name. This incident considered an omen from the heavens by the inhabitants of the town; the town council met during the night; the exhibition ended with a huge deficit for the city administration and with the disgrace of the very understanding and very well-intentioned *Stadtdirektor*, personally accused of responsibility for the financial disaster.
[This exhibition at Brühl, Bibl.30, had considerable influence in the Rhineland, still recovering from Nazi suppression of all modern art.]

1952

[March: Yves Tanguy visits Sedona. During the summer M.E. conducts a course of about thirty lectures at the University of Hawaii, Honolulu. Subject: The last fifty years of modern art. About ninety-six students – corrects their examination papers. Also gives one general lecture on surrealism. In Houston, at the Contemporary Art Association, Dominique de Menil, aided by A. Iolas, organizes an exhibition of M.E.'s work. Retrospective exhibition organized by the Institute of Contemporary Arts, London.]

1953

[M.E. returns to Paris. Works in the Impasse Ronsin, next to Brancusi, in a studio lent to him by the painter William Copley. Retrospective exhibition organized by E.L.T.Mesens and P. G. van Hecke (with collaboration of the Institute of Contemporary Arts, London) at the Municipal Casino, Knokke-le-Zoute, Belgium; catalogue, Bibl.31. *Das Schnabelpaar*, a poem and eight etchings in colour by M.E. published, Bibl.22.]
[Fall: Visits Cologne, the Rhineland and Heidelberg.] M.E. had not seen Cologne for twenty-five years. Naturally it was a terrible

shock to him. Nothing remained of the city, every stone of which he had known. When reconstruction of the Town Hall was begun, they found an old Roman villa, perfectly preserved. It was fantastically luxurious, and with a (modern!) system of central heating through the floor.

1954

At the twenty-seventh Biennale of the City of Venice, M.E. to his astonishment grabbed first prize.

1955

[Settles in Huismes in Touraine near Chinon. *Galapagos* by Antonin Artaud with illustrations by M.E. published, Bibl.24.]

1956

[At a shop in Chinon finds border strips of old-fashioned wallpapers similar to those he had used more than thirty-five years before and, for his amusement, makes a series of collages: *Dada Forest*, *Dada Sun*. Retrospective exhibition organized at the Kunsthalle, Berne, catalogue preface by Franz Meyer, Bibl.32.]

1957

[Winter, 1956–7: Sedona. At the Museum of Tours, an exhibition with Man Ray, Dorothea Tanning and Mies van der Rohe sponsored by Les Services des Relations Culturelles de l'Ambassade des Etats-Unis.]

1958

[Becomes a French citizen. Patrick Waldberg's biography, *Max Ernst*, published, Bibl.34. The bookstore La Hune celebrates the event with an exhibition.]
Spring: M.E. was astonished when he was informed that the Museum of Modern Art in New York wished to organize an exhibition of his work.

1959

[November: A large retrospective exhibition of his work opens at the Musée d'Art Moderne. Catalogue edited by Gabrielle Vienne, preface by Jean Cassou, Bibl.35.]

1960

[Autumn: Trip to Germany with Patrick Waldberg. *Max Ernst* with texts by M.E., preface by Georges Bataille published, Bibl.36.]

1961

January: M.E. arrived in New York with the intention of visiting Sedona, an exhibition at the Museum of Modern Art, and, perhaps his grandchildren. He reread (with interest) this dated data, a chronology unchronologically composed. In it he found things old, things new (and some things censored). It is, he decided, to be read in English by other friends, some new, some old, all young.

Max Ernst
23 January 1961
New York

Paintings Drawings Collages and Reliefs

Catalogue note:
Reference is made in the catalogue notes to *An Informal life of Max Ernst* (see pp.7-17) by the abbreviation *Informal life*.

In the dimensions height precedes width.

3

5

1. Landscape and Sun

Brühl near Cologne, 1909
Oil on board, 6½×5½in (16·5×14cm)
Dated
The artist

These three early works (Nos.1–3), in which influences, notably of Van Gogh, Kandinsky and Macke, can be found (see *Informal life*, 1910–11), show characteristic inventions which are prophetic of the artist's later work. He had already chosen to use the sun as a dominant symbol (compare No.61) and contemplated the dreamlike aspects of architecture. (Compare Nos.116, 120.)

2. Landscape and Sun

Brühl near Cologne, 1909
Oil on board, 7×5½in (17·8×14cm)
Dated
The artist

3. Landscape

Somewhere in France, *c.*1917
Oil on canvas, 12½×17in (31·7×43cm)
Collection Mr & Mrs Gabriel Haus, London

4. Battle of Fish

Somewhere in France, 1917
Water-colour, 11⅞×7⅞in (29·5×19·4cm)
Dated
Collection M.H.Franke, Murrhardt
Württemberg

Although in his youth Max Ernst had discovered with admiration the painting of his contemporaries, such as Kandinsky, Macke, and Delaunay, he was also deeply influenced by the fantasies of the great Flemish masters Bosch and Breughel, and the painters of his native Rhineland, such as Grünewald

5. Battle of Fish

Somewhere in France, 1917
Water-colour, 5½×8in (14×20·3cm)
Dated
The artist

6. Landscape

Somewhere in France, 1917
Water-colour, 7⅞×11⅞in (19·4×29·5cm)
Dated
Collection M.H.Franke, Murrhardt
Württemberg

7. Objective love

Somewhere in France, 1918
Water-colour, 5¾×6½in (14·5×16·5cm)
Dated
Collection Mme Simone Collinet, Paris

8. Fruit of a Long Experience

Cologne, 1919
Painted wood relief, 18×15in (45·7×38cm)
Private Collection, London

An experiment in coloured relief in which the artist has used ready-made objects. The mock scientific apparatus, diagrams of constellations and shapes like chimney cowls give the impression of a roof-top landscape. The desire hinted at in this construction to go beyond the conventional limits of painting in every sense was echoed by the phrase '*Au-dela de la peinture*' – 'Beyond painting', used by Max Ernst in his announcement of his first exhibition in Paris at the Galerie Sans Pareil in 1920.
There is another polychrome construction of the same date which has the same title. (See P. Waldberg, *Max Ernst*, Paris, 1958, p.147.)

9. Aquis Submersus

Cologne, 1919
Oil on canvas, 21¼×17¼in (54×43·7cm)
Inscribed with title
Private Collection, London

The dreamlike perspectives of city squares and open spaces which Max Ernst had noticed in the paintings of Chirico are transformed here into a scene of lighthearted enjoyment interrupted by the arrival of the impetuous moustachioed gentleman who wishes to get closer to the half-submerged diving belle and has left his impression sunk into the canvas

10. Self-constructed Small Machine

Cologne, 1919
Pencil and frottage from assembled printer's plates, 18×12in (46×30·5cm)
Inscribed: *Selbstkonstruiertes maschinchen in diesem verrührt er meersalat leitartikel leidtragende und eisensamen in zylindern aus bestem mutterkorn sodass vorne die entwickelung und rückwärts die anatomie zu sehen ist der preis stellt sich dann um 4 mark höher. | Petit machine construite par lui-même il y mélange la salade de mer la sperme de fer le périsperme amer de l'une côté nous*

voyons l'évolution de l'autre l'anatomie ça coute 2 sous plus cher. / Self-constructed small machine in which he mixes sea salad, leading article, mourner and iron sperm in cylinders of the best ergot so that the development can be seen in front and the anatomy at the back. The price is then about 4 marks higher. / A little machine constructed by himself, in which he mixes sea salad, iron sperm, bitter perisperm. On one side we see the evolution; on the other, the anatomy. It costs tuppence more
Collection Mr & Mrs E.A.Bergman, Chicago

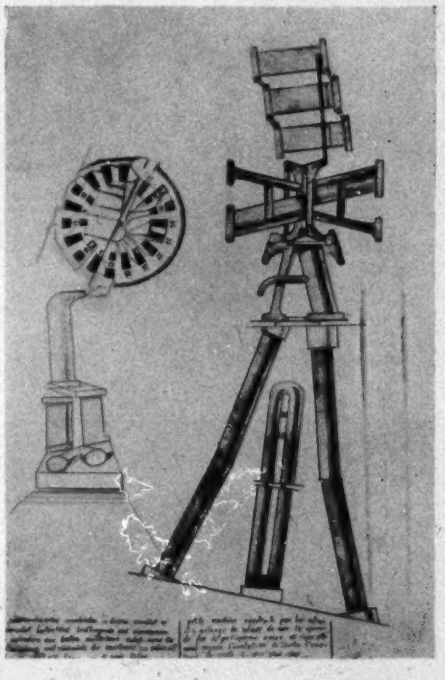
The Dada movement in which Max Ernst took a leading part called for a reversal of all conventional values, and in doing so it rediscovered poetry in the absurd and the irrational. To Ernst there was no essential distinction between poetry and painting; both depended fundamentally on images. Using them in free unexpected association he was able to produce new and stimulating food for the imagination

Images of all descriptions taken from catalogues or book illustrations became the raw material for his inventions. The cubists had already used *papier collé* to give colour, tone and texture to their compositions and had used, for instance, scraps of newsprint to make a contrast with the fictitious reality of their painting, but Max Ernst, scorning aesthetic considerations, pasted images together so as to create new and hallucinating visions. It was his aim to contrast images against each other and so add to the tension between conflicting realities.

Many of these collages of 1919–20 were exhibited in Max Ernst's first exhibition in Paris in May 1920 at the Galerie Sans Pareil before he moved to France himself. The exhibition was acclaimed with great enthusiasm by the Surrealists.

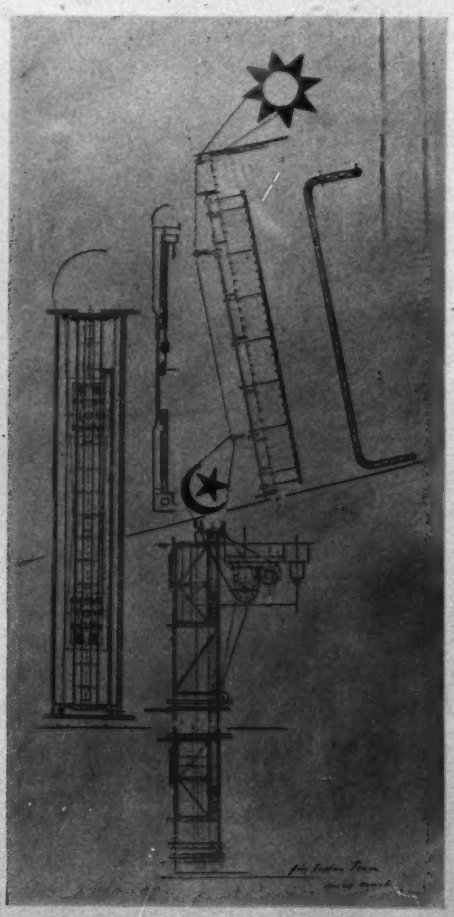
11. Hypertrophic Trophy

Cologne, 1919
Rough proof from assembled printer's plates, altered with ink, 15½ × 7⅞in (39·2 × 19·5cm)
Signed and inscribed: *Für Tristan Tzara/ max ernst*
Collection Tristan Tzara, Paris



10

8



11

13

16

The Section d'Or exhibition, Paris 1920, cubist in its tendency, rejected this work because parts of the drawing were printed and therefore it could not be considered hand-made

12. Canalization of frozen Gas

Cologne, *c.*1920
Rough proof from assembled printer's plates altered with ink and water-colour
21½×15in (54×38cm)
Inscribed: *le canalisation de gaz frigorifié fait pousser de petits numéros crépitants / le coeur comprimé s'est enfui à temps / nous nous appuyon contre le laurier delphique.*/
The canalization of frozen gas makes little crackling numbers grow / the compressed heart gets away in time / we rest against our Delphic laurels
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

13. Here Everything is Still Floating

Cologne, 1920
Pasted photo-engravings, 4⅛×4⅞in (10·5×12·5 cm)
Inscribed on the back: *Hier ist noch alles in der schwebe.* / *Fatagaga: Le troisième tableau gazométrique.* / Here everything is still floating. Fatagaga: The third gasometric picture
The Museum of Modern Art, New York

Jean Arp and the artist collaborated in the series of Fatagaga collages. The word 'Fatagaga' was a contraction of '*fa*brique de *ta*bleaux *ga*rantis *ga*zométriques'. Compare with this collage the floating vessels that appear in the skies of Bosch. The riotous anarchy of Dada did not diminish Max Ernst's appreciation of the fantastic art of the past

14. The Fusible Snail

Cologne, 1920
Technical engraving altered with water-colour, 9½×6⅜in (23·5×16cm)
Inscribed: *Le limaçon de chambre fusible et le cœur de la moissoneuse légère à la course. Stubenschnecke 5 numern wandervogel 8 numern summa 13 nummern sursum corda.* / The snail with fusible compartments and the heart of the swift-running harvestress. Snail 5 numbers bird of passage 8 numbers total 13 numbers sursum corda
Dated
Collection Mme Simone Collinet, Paris

15. Stratified Rocks

Cologne, 1920
Anatomical engraving altered with gouache and pencil, 6×8⅛in (15×20·5cm)
Inscribed: *Schichtgestein naturgabe aus gneis lava isländisch moos 2 sorten lungenkraut 2 sorten dammriss herzgewächse. (b) dasselbe in fein poliertem kästchen etwas teurer.* / Stratified rocks, nature's gift of gneiss, lava, Iceland moss, 2 kinds of lungwort, 2 kinds of ruptures of the perinaeum growths of the heart. (b) The same thing in a well-polished little box somewhat more expensive
The Museum of Modern Art, New York

16. The Little Tear Gland that says Tic Tac

Cologne, 1920
Wallpaper borders altered with gouache, 14½×10in (36×25·5cm)
Inscribed: *La petite fistule lacrimale qui dit tic tac*
Dated
The Museum of Modern Art, New York

This collage formerly belonged to André Breton to whom it was given by the artist. It is the point of departure for several other collages and paintings such as the series of forests of 1925–6

17. Glacial Landscapes

Cologne, 1920
Wallpaper altered with gouache and pencil, 9⅞×6½in (25×15·8cm)
Inscribed: *Eislandschaften eiszapfen u. gesteinsarten des weibl. Korpers.* / Glacial landscapes icicles and rocks like feminine bodies
Collection Mme Simone Collinet, Paris

18. Undulating Katharina

Cologne, 1920
Wallpaper altered with gouache and pencil, 11⅞×9⅞in (30×24·8cm)
Inscribed: *Katharina ondulata d.i. frau wirtin a.d. lahn erscheint als der deutschen engelin u. perlmutter auf korksohlen im tierbild des krebses.* / Undulating Katharina – that is, the innkeeper's wife on the River Lahn–appears as the angel of the Germans and mother-of-pearl on cork soles under the sign of Cancer
Dated
Private Collection, London

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19. The Swan is very Peaceful

Cologne, 1920
Pasted photo-engravings, 3¼×4¾in (8·2×12 cm)
Collection Mrs A.H.Barr, Jr, New York

Full title (not inscribed), quoted by Aragon in *La Peinture au Défi*, Paris, 1930, p.24: C'est déjà la vingt-deuxième fois que Lohengrin a abandonné sa fiancée (pour la première fois) c'est là que la terre a tendu son écorce sur quatre violons / nous ne nous reverrons jamais /nous ne combattrons jamais contre les anges / le cygne est bien paisible / il fait force de rames pour arriver chez Léda
It is already the twenty-second time that (for the first time) Lohengrin has left his fiancée / it is there that the earth has spread its crust on four violins / we will never see each other again / we will never fight against the angels / the Swan is very peaceful / he rows hard to catch Leda

20. The Horse, He's Sick
Un peu malade, le cheval

Cologne, 1920
Pasted papers, pencil, ink, 5½×8½in (14·5×21cm)
The Museum of Modern Art, New York

This and other collages are the origin of the painting *La Belle Saison*, 1925.

21. The Sandworm Which Reties . . .

Cologne, 1920
Pasted papers and water-colour, 4½×20⅛in (11·5×51·5cm)

Inscribed: *L'ascaride de sable qui rattache sa sandale / la mouche torpille qui forme un apartê / les terribles lèvres solaires qui s'enroulent autour de l'horizon*
The sandworm which reties its sandal / the torpedo fly which forms an aside / the terrible solar lips which coil round the horizon
Private Collection, London

22. The Massacre of the Innocents

Cologne, 1920
Photomontage, water-colour and pastel, 8½×11½in (21×29·2cm)
Inscribed: *Le Massacre des Innocents*
Collection Mme Simone Collinet, Paris

23. The Cormorants

Cologne, 1920
Pasted photo-engravings altered with ink 6⅛×5⅛in (15·5×13cm)
Inscribed on a mourning card on the back: *max ernst aërographie les cormorants font monter de nouveau leurs œufs de papier chaud / les jumeaux sont cloués aux coins de la mer amirale / comme nous voici tout près de l'aimant antarctique les archanges refusent le service.* / The cormorants send up their hot paper eggs again / the twins are nailed to the corners of the admiral sea / as we are very close to the antarctic magnet the archangels withhold their services
Dated
Collection Mme Simone Collinet, Paris

24. The Cormorants

Cologne, 1920
Photomontage altered with ink
11½×9in (29·3×22·8cm)
Inscribed: *Die flamingi lassen wieder papierdotter steigen / saturn ist an den enden der seezunge festgenagelt / wegen der nähe des magnetischen südpols versagen die erzengel /*
The flamingoes allow paper yolks to rise again. Saturn is firmly nailed to the end of the end of the tongue of sea. Because of the proximity of the magnetic south pole the archangels fail
Dated
Collection Mme Simone Collinet, Paris

25. Young Chimera

Cologne, 1920
Pasted paper and water-colour, 10⅝×3⅞in (27×9·2cm)
Collection Mme Simone Collinet, Paris

Study for the painting of the same title in the collection of A.D.Mouradian, Paris

26. The Gramineous Bicycle

Cologne, *c.*1920–1
Botanical chart altered with gouache, 29½×39½in (74×99·5cm)
Inscribed: *La bicicletте graminée garnie de grelots les grisous grivelés et les échinodermes courbants l'échine pour quéter des caresses.* / The gramineous bicycle garnished with bells, dappled fire damps and echinoderms who arch their spines seeking caresses
The Museum of Modern Art, New York

This collage is characteristic of dadaistic use of scientific material for an irrational purpose

27. The Elephant of the Celebes →
L'eléphant célèbes

Cologne, 1921
Oil on canvas, 49½×42½in (125×107cm)
Inscribed with title
Dated
Private Collection, London

An early and important example from a group of paintings which formed a sequence to the deliberately insulting activities of Dada. They were in fact the origin of the surrealist movement in painting. The nihilistic attitude taken by poets and painters who resented the futility of the war in which they had been

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compelled to serve failed in the long run to satisfy their creative impulses. With his intuitive capacity to give new poetic significance to images, Max Ernst discovered a means of merging the world of dreams with reality. Here his success lies in the unexpected violence of his imagery, which, as often happened, originated in fantasies of his childhood. Compare with this picture the 'enormous and enraged locomotive' of a dream of 1897 described in the *Informal life* (p. 8). In addition to their initial visual impact, Max Ernst's revolutionary use of images gave additional impetus to the evolution of the surrealist movement in its poetic and psychological aspects. Paul Eluard, who, with André Breton and other young poets, was an originator of Surrealism, went to Cologne in 1921 in order to meet Max Ernst, and bought this painting from him, as well as several others.

28. Oedipus Rex

Cologne, 1922
Oil on canvas, 35×45¼in (89×116cm)
Inscribed: *ce tableau en trois couleurs élémentaires* and *Oedipus Rex*
Dated
Private Collection

The last picture painted by the artist in Cologne. After the invention of collage, i.e. the pasting together of images borrowed from any available source, Max Ernst proceeded to make paintings with images assembled in a similar way. He had made collage illustrations for a book of poems, *Répétitions* (Paris, 1922), in collaboration with Paul Eluard, and this painting has as its basis the image which accompanies the poem *L'Invention*. It is painted with a wilful disregard for conventional aesthetic standards and academic rules of good taste. It relies on the irrational juxtaposition of images in order to probe the subconscious with the stimulus of unexpected and disturbing associations

29. Earthquake

Paris, 1922
Oil on wood, 7½×9½in (19×24·2cm)
Collection Mme Simone Collinet, Paris

An early example of the artist's preoccupation with the turbulent cosmic aspects of nature which he expresses with a surprising economy of means

29a. Au Rendezvous des Amis

Paris, 1922
Oil on canvas, 43½×77in (110×195cm)
Inscribed: *1. René Crevel. 2. Philippe Soupault. 3. Arp. 4. Max Ernst. 5. Max Morise. 6. Fédor Dostoiewski. 7. Rafaele Sanzio. 8. Théodore Fraenkel. 9. Paul Eluard. 10. Jean Paulhan. 11. Benjamin Péret. 12. Louis Aragon. 13. André Breton. 14. Baargeld. 15. Giorgio di Chirico. 16. Gala Eluard. 17. Robert Desnos.*
Dated
Collection Dr L. Bau, Hamburg

Painted soon after the enthusiastic welcome that he had received in Paris from the surrealist group which was at that time in process of formation, this large picture, composed like a snap-shot of a family on a desert island, is unique in the work of Max Ernst. It is equally interesting as a record of his attitude towards his friends and as a prelude to ideas which were to be developed by him later or adopted by others. There is irony and humour in the significant ways in which characters not obviously associated with Surrealism are brought to life from the past and some of his contemporaries are given doubtful honours such as a marble pedestal or a laurel wreath used as a girth. Baargeld, closely associated with Arp and Max Ernst in their successful Dada conspiracy in Cologne (*Informal life*, 1919), leaps with Breton and Desnos towards the centre of the picture; Crevel, seated on air, plays the invisible piano which we find again in the painting '*St Cecilia*' (No.33), while the artist finds his pleasure in tweeking the side-whiskers of Dostoiewski. Strange portents announce in this arid landscape the birth of the new movement. The earth is flooded with light during a total eclipse of the sun and a long procession decends from the deserted mountain to join the poets.

30. Revolution by Night

St Brice, Seine-et-Oise, 1923
Oil on canvas, 45⅝×35in (115·8×89cm)
Inscribed: *PIETA ou La Révolution la Nuit*
Dated
Private Collection, London

Another painting derived from collage methods, in which the assembling of images creates a situation fertile to the imagination. In this case it may be again linked with the Oedipus myth. Early in his youth Max Ernst had studied Freud's interpretations of myths and the function of the subconscious. The irrationality of the scene, however, removes it from all anecdotic associations. In spite of the variety of styles with which the images are presented – compare the modelling in the man in the bowler hat with the flatness of the figure he holds in his arms – the picture achieves an indisputable unity.

31. Tableau Poème

St Brice, Seine-et-Oise, 1923
Oil on canvas, 25½×20½in (64·7×52cm)
Dans une ville pleine de | mystères et de poésies | abrités sous les toits penchés par les nuits | deux rossignols se tiennent enlacés | le silence de l'éternel | de l'éternel qui préside a leurs | ébats les invite aux plus douces | confidences. / La nature morte se | dressant au centre | semble les protéger |
In a town full of mysteries and with poetry sheltering under the roofs bowed by the night, two nightingales are entwined. The silence of eternity which presides over their play encourages the sweetest confidences. The still-life standing in the centre seems to protect them
Collection J. B. Urvater, Rhode St Genèse, Belgium

Max Ernst has often used titles as poetic commentaries to his pictures but here he has incorporated a poem into the painting itself using words and devices in lettering to form perspectives, thus adding movement, colour and visual images to their verbal significance. Another *Tableau Poème* of the same date was for many years in the collection of Man Ray. In recent years Max Ernst has introduced words into several compositions (see No.154)

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32. Equivocal Woman
Femme chancelante

Paris, 1923
Oil on canvas, 51⅛×38½in (130·5×96·8cm)
Dated
Collection Mr & Mrs Joseph Slifka, New York

In developing his use of the irrational image in his painting, Max Ernst began to rely less on interpretations derived from his collages (see No.28) and more on the spontaneous inventions of his imagination. But the intrusion of mechanical devices in caricature combined with human anatomy persisted

33. Saint Cecilia (The invisible piano)

Paris, 1923
Oil on canvas, 39⅜×31⅞in (100×81cm)
Inscribed: *Sainte Cécile*
Dated
Collection M. H. Franke, Murrhardt, Württemberg

An early example of Max Ernst's preoccupation with comparisons between the eye that sees and the eye of the imagination which, though physically blind, lives by its vision (see Nos.99, 146, 154). This idea is reflected in the existence of eyes that appear to be opening in the blocks of stone while the face of Saint Cecilia is heavily masked, and again more remotely in the contrast between the monumental forms that block the view and the glimpse beyond them of a limitless empty horizon
The name '*Cécile*' might also evoke the French word for blindness, *cécité*

34. The Couple

Paris, 1923
Oil and pasted lace-paper on canvas, 8×9⅞in (20·3×25cm)
Dated
Collection Jacques Ulmann, Paris

Study for a painting of the same name in a private collection in Belgium. In this picture, painting and collage are used together. Unlike the cubists who invented the papier collé technique for purely formal reasons, Max Ernst uses the images borrowed from various sources in order to transform their meaning. By this means he is able to produce surprising effects from the unexpected surroundings and the unlikely neighbours which he gives them

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35. Of This Men Shall Know Nothing →
Les Hommes n'en sauront rien

Paris, 1923
Oil on canvas, 31⅜×25⅛in (80·3×63·8 cm)
Inscribed on the back:

Les hommes n'en sauront rien:
Le croissant (jaune et parachute) empêche que le petit sifflet tombe par terre. Celui-ci, parce qu'on s'occupe de lui, s'imagine monter au soleil. / Le soleil est divise en deux pour mieux tourner. / Le modele est étendu dans une pose de rêve. / La jambe droite est repliée (movement agréable et exact). / La main cache la terre. Par ce movement la terre prend l'importance d'un sexe. / La lune parcourt à toute vitesse ses phases et éclipses. / Le tableau est curieux par sa symetrie. Les deux sexes s'y font equilibre. / à André Breton très amicalement Max Ernst The crescent (yellow and parachutic) stops the little whistle falling to the ground. The whistle, because people are taking notice of it, thinks it is climbing to the sun. / The sun is divided into two so that it can spin better. / The model is stretched out in a dreaming pose. The right leg is bent (a pleasant, exact movement). / The hand hides the earth. Through this movement the earth takes on the importance of a sexual organ. / The moon runs through its phases and eclipses with the utmost speed. / The picture is curious because of its symmetry. The two sexes balance each other
The Trustees of the Tate Gallery, London

This painting, dedicated to Breton, chief author and polemicist of Surrealism, shows the close understanding between poets and painters that existed at that time in the movement. With acute poetic perception Max Ernst has introduced the irrational into painting by the juxtaposition of images with widely different associations. Diagrams of celestial phenomena are placed like monuments in a desert while parts of the human body are elevated to the sky, the result being a strange universe of the artist's invention in which gravity no longer exists. It is a dream world for which there is no explanation but whose reality we are not invited nor even tempted to question

36. Drawing

Paris, 1923
Ink, 10⅜×7⅞in (sight), (27×19·6cm)
Collection A.D.Mouradian, Paris

A study for the painting *La Belle Jardinière* purchased by the Düsseldorf Museum and later destroyed by order of Hitler

37. Drawing

Paris, 1923
Ink, 5×4½in, (12·6×11·5cm)
Collection A.D.Mouradian, Paris

38. Landscape

Paris, 1924
Ink on lined paper, 10¾×8½in (27·5×21cm)
Inscribed: *paysage*
Dated
Collection Allan Frumkin, Chicago

An example of Max Ernst's power of invention in architectural design

39. Woman, Old Man and Flower

St Brice, Seine-et-Oise, 1923–4
Oil on canvas, 38×51⅛in (96·5×130cm)
Inscribed: *weib greis u. blume*
The Museum of Modern Art, New York

Begun in 1923, completely repainted in 1924
Again an example of Max Ernst's use of incongruous images and varied styles in the same picture during the early years of the surrealist movement. He explains: 'The woman, of course, lies in the old man's arm. The other figure is the flower.'

40. Dadaville

Paris, 1923–4
Cork, partially painted and plaster,
26×22in (66×56cm)
Private Collection, London

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41. Ubu Imperator

Paris, 1924
Oil on canvas, 39⅜×31⅞in (100×81cm)
Collection Mme Hélène Hersaint Anavi, Behoust, Seine-et-Oise

The title is in honour of the grotesque and ruthless hero of Alfred Jarry's plays. But according to Max Ernst the idea of the spinning top had early associations with the strange antics performed by his father in a long-remembered nightmare of his childhood. Waldberg (p.38) claims that in painting this picture of Ubu 'it is altogether without thinking of it, without meaning to, that he (Max Ernst) gave him the aspect of a spinning top, realising in this way the spontaneous identification of Ubu with his father'
In 1939 Max Ernst designed the costumes and scenery for a production of *Ubu Enchainé* at the Comédie des Champs Elysées in Paris (see Nos.132–3)

42. Two Children are Threatened by a Nightingale *Colour Frontispiece*

Eaubonne, Seine-et-Oise, 1924
Oil on wood with wood construction, frame by the artist, 18×13in (45·7×33cm)
The Museum of Modern Art, New York

This small but admirable painting may be considered as the culmination of the early surrealist period of Max Ernst. It combines the results of his search for a technique which could go beyond the conventions of a two-dimensional picture bounded by a frame (see Nos.8, 43, 58) and for expression in images, in space, light and action, of a dramatic situation which escapes interpretations, direct or analytical. Also it carries with it that sense of an unquestionable reality which we experience while dreaming. It is not his aim, however, to reproduce any particular dream but rather to draw the spectator into that dream condition which is the essence of poetry. The painting of this picture coincided with the publication of André Breton's first *Manifeste du Surréalisme*, and according to Waldberg (p.205), 'no other work is more vehemently "surrealist".' (see also *Informal life*, 1924)

43. Sleepwalker

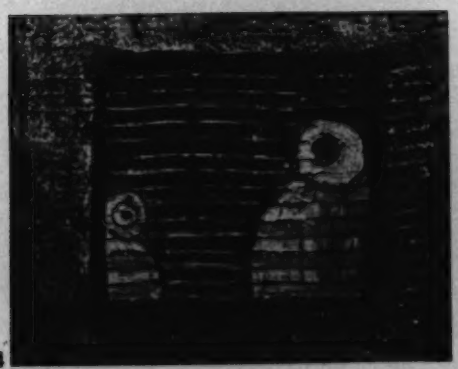
Eaubonne, Seine-et-Oise, 1924
Oil on paper with painted frame
$7\frac{1}{8} \times 11\frac{3}{8}$in (18×28·8cm)
Collection A.D.Mouradian, Paris

Another example of extensions both actual and implied beyond the painting itself (see Nos.8, 42, 58)

44. In Praise of Folly

Paris, 1924
Oil on wood, $7\frac{7}{8} \times 9$in (20×22·8cm)
Collection A.D.Mouradian, Paris

Max Ernst has often referred to the fascination that birds have had for him from his earliest childhood. Their elusive nature, their associations with love and death as well as their elegance and varied colours make them seductive both to the poet and the painter in him. Throughout his work we find a poetic commentary, not only on the many aspects he can attribute to the birds themselves but also on his own assimilation of their nature



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45. Birds

Paris, 1924
Oil on sandpaper, $13\frac{1}{4} \times 11\frac{3}{8}$in including cork frame (34·3×29·5cm)
Collection S.Tarica, Paris

46. Birds

Paris, 1924
Oil on board, $13\frac{3}{8} \times 10\frac{3}{4}$in (34×27·8cm)
Collection A.D.Mouradian, Paris

47. 100,000 Doves

Paris, 1925
Oil on canvas, $31\frac{7}{8} \times 39\frac{3}{8}$in (81×100cm)
Inscribed: *Aux 100.000 colombes*
Collection Mme Simone Collinet, Paris

In this picture we find one of the earliest applications in oil painting on canvas of the new 'frottage' process rediscovered that same year by Max Ernst. It originated as a means of transferring patterned textures to paper which he used as the basis of the series of drawings known as 'L'Histoire Naturelle' (see *Informal life*, 1925)
In *La Révolution Surréaliste* (Nos.9–10 October 1927) Max Ernst wrote: 'In a country the colour of *pigeon's breasts*, I have acclaimed the flight of *100,000 doves*. I have seen them invade the black *forest* of desire, the *walls* and the *seas* without end.'

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48. The Doves shut themselves up in their Wings
Colombes s'enferment dans leurs ailes

Paris, 1925
Oil on canvas, 21⅝×18⅛in (65×46cm)
Dated
Collection Mr & Mrs Eugene V. Klein, Encino, California

About the same time that he painted this picture Max Ernst wrote: 'The dove *shut itself up in its wings* and swallowed the key forever.' (*La Révolution Surréaliste*, Nos.9–10 October 1927)

49. Earthquake

Pornic, 1925
Pencil frottage on paper, 28½×24in (72·3×61cm)
Bodley Gallery, New York

One of the first examples of the process of 'frottage' (rubbing) which Max Ernst developed in the summer of 1925 (see *Informal life*, 1925). The process is an old one. The artist had used it himself in 1919 (see No.10) but the discernment with which he used it to stimulate the imagination in drawings made in 1925 bore extraordinary results in the 'Histoire Naturelle' series, and later in many canvases painted up to the present time

50. Flashes of Lightning under Fourteen Years Old
Les Eclairs audessous de quatorze ans

Pornic, 1925
Pencil frottage on paper, 15⅞×9⅞in (40×24·7cm)
Collection A.D.Mouradian, Paris

This and many other drawings, including Nos.49–55 form part of the series 'Histoire Naturelle'. Of these this drawing and Nos.51–2 were published in the original edition of 1926

51. She Keeps her Secret

Pornic, 1925
Pencil frottage and gouache on paper, 17×10⅜in (43·2×26·3cm)
Private Collection, London

52. The Start of the Chestnut Tree
Le Start du Chataignier

Pornic, 1925
Pencil frottage and gouache on paper, 10½×17in (26×43cm)
Private Collection, London

53. Conjugal Diamonds
Diamants conjugaux

Pornic, 1925
Pencil frottage on paper, 10×6⅜in (25·4×17·2cm)
Collection Dr Henry M.Roland, London

54. The Fish

Pornic, 1925
Pencil frottage on paper, 13×17¾in (33×45cm)
Collection Mme Simone Collinet, Paris

55. A lost World

Pornic, 1925
Coloured chalks on paper, 10×16½in (25·4×42cm)
Collection Monsieur et Madame Jacques Lazard, Paris

56. Forest

Paris, 1925–6
Oil on canvas, 38⅛×16½in (97·2×41·3cm)
Private Collection

Max Ernst was haunted from childhood by a feeling of panic and enchantment induced by the all-enveloping atmosphere of the forests near which he was born (see *Informal life*, 1894). Following the new discoveries in technique which first produced the 'Histoire Naturelle' in 1925, he painted many canvases in which he explored these hallucinations. In the early forests such as this painted in 1925, the massive decaying tree trunks are stripped to their indestructible core. They seem to belong to a measure of time which far surpasses our own

57. Doves

Paris, *c.*1932
Ripolin on board, 13⅛×8⅛in (34·3×21·5cm)
Collection Rex Nan Kivell, London

58. The Dove was Right

Paris, 1926
Oil on board with birdcage inserted, 15¾×13in (40×33cm)
Dated
On the back is a partly obliterated inscription written and signed by Paul Eluard
Collection Darsie Japp, London

Here again, discontent with the limitations of the two-dimensional plane of the painting, Max Ernst has produced depth by cutting a hole in the centre of the picture and inserting a small cage in it. He repeated a similar arrangement of a picture within a picture, but without cutting into the surface, in several paintings and in the series of collages, Nos.101–6

59. Sun and Forest

Paris, 1926
Oil on canvas, 25⅝×21½ in (65×54cm)
Collection Mr & Mrs John L.Loeb, Jr. New York

Among the visions of majestic ruin characteristic of the majority of Max Ernst's forests, this painting of growing vegetation sheltered by high walls is exceptionally benign. The palisade itself seems to become a protecting figure, with the disc of the sun forming its head

60. Idol

Paris, 1926
Oil on canvas, 46×28⅞in (116·8×73cm)
Dated
Private Collection, Paris

The textures supplied by frottage gave Max Ernst a rich variety in rhythms and shapes which stimulated his imagination and gave birth to strange and powerful images

61. The Wheel of the Sun

Paris, 1926
Oil on canvas, 57¾×45⅛in (146·7×114·5cm)
Dated
Private Collection, Switzerland

Max Ernst with his passion for turbulent cosmic phenomena has found the means in this painting of presenting us with a splendid symbolic image. The originality of the methods with which it is painted and the spontaneity in their handling give this picture and many others of this period great importance particularly in view of developments in painting in recent years

62. Two Girls

Paris, 1926
Oil on canvas, 39½×32in (100×81·3cm)
Collection E. J. Power, London

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63. The Bride of the Wind

Paris, 1926
Oil on canvas, 32×39½in (81·3×104cm)
Collection Dr and Mrs Abraham Melamed, Milwaukee

In addition to several drawings, the first of which is included in 'L'Histoire Naturelle', there are in all, three versions of this painting. The first is in a private collection in Switzerland. This is the second and No.64 is the third. In their variety they are an example of Max Ernst's capacity to investigate a theme with persistence and discover in it new stimulus for his imagination in each version

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64. The Bride of the Wind

Paris, 1926
Oil on canvas, 25½×31½in (64·8×80·6 cm)
Collection Dr Henry M.Roland, London

This painting is remarkable for the violent movement it contains. The smaller animals below, terrified, seem to be dispersing in all directions at the arrival from above of the ferocious stallion at full gallop

65. Grey Forest

Paris, 1926
Oil on canvas, 31½×39⅜in (80×100cm)
Collection Fernand C.Graindorge, Liège

In this painting the birds that have accompanied Max Ernst in his imagination have found their way into the monumental architecture of the forest

66. Sun and Forest

Paris, 1926
Oil on canvas, 26×32½in (66×82·5cm)
Collection Richard S.Zeisler, New York

As the forests darken in the later paintings the presence of the sun becomes increasingly dramatic, making the shadows more intense and mysterious

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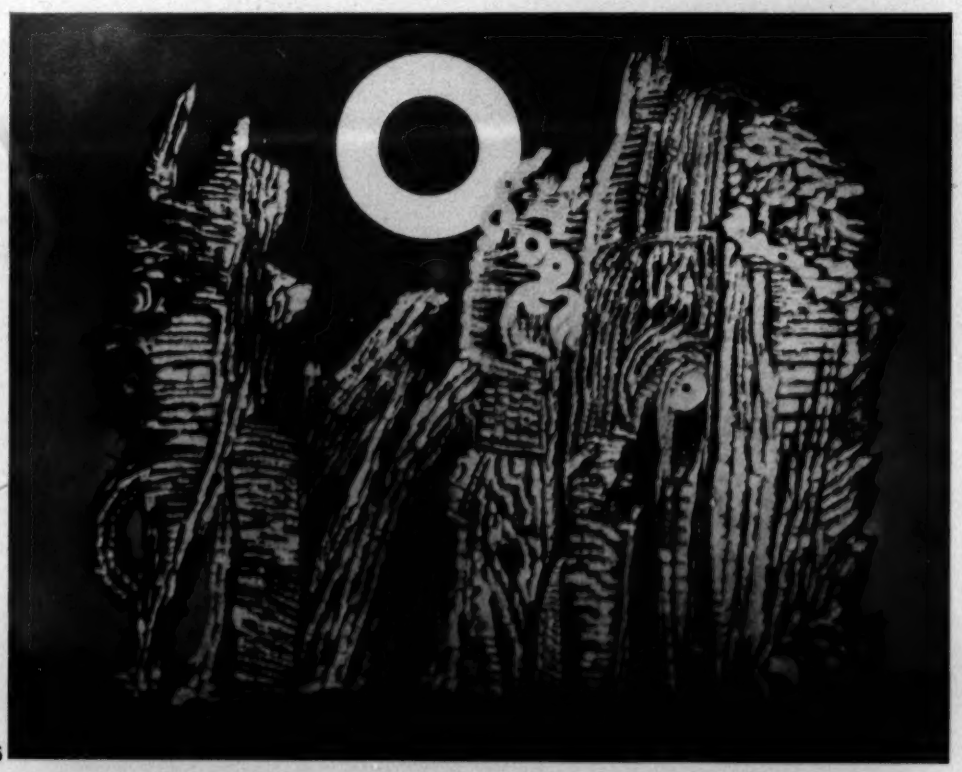

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67. Zoomorphic Figure

Paris, 1926
Oil on canvas, $25\frac{5}{8} \times 31\frac{7}{8}$in (65×81cm)
Dated
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

68. Earthquake

Paris, 1926
Oil on canvas, $10\frac{3}{4} \times 8\frac{3}{4}$in (27·3×22·3cm)
Collection Dr Henry M.Roland, London

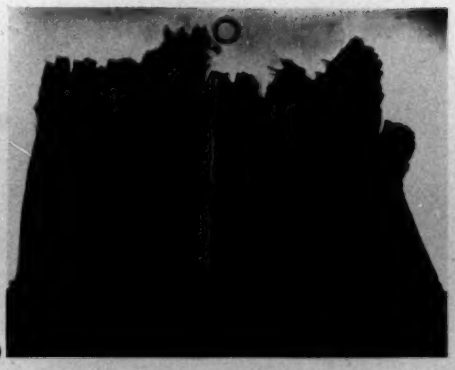
69. Forest and Sun

Paris, 1926(?)
Oil on canvas, $28\frac{3}{4} \times 36$in (73×91·5cm)
Private Collection, London

70. Leaves, Birds and Grapes

Paris, 1926
Oil on canvas, $39\frac{3}{8} \times 31\frac{7}{8}$in (100×81cm)
Collection Max Janlet, Brussels

It has never been Max Ernst's practice to paint from nature, that is to copy from a model. This painting, however, might almost be considered as a surrealist equivalent of a still-life. Even so its arrangement of forms and its construction give it monumental proportions. There is also a painting of 1925 similar in conception, which was given the title 'still death'



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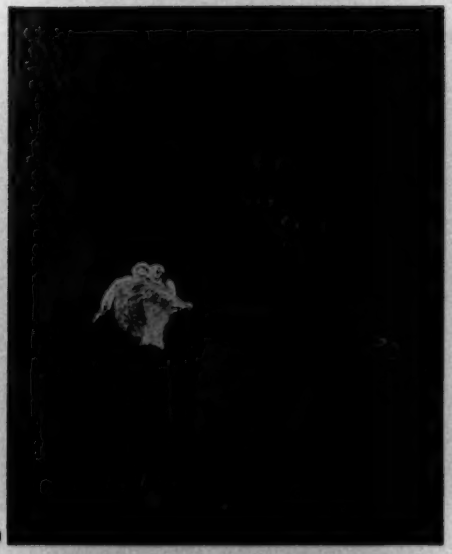

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71. The Hunter

Paris, 1926
Oil on canvas, 39⅜×31⅞in (100×81cm)
Collection Max Janlet, Brussels

72. Evangeline

Paris, 1927
Painted and modelled plaster, 24⅜×20⅛in (oval) (62×51cm)
Collection William N. Copley, Longpont-sur-Orge, Seine-et-Oise

73. Doves

Paris, 1927
Painted and modelled plaster, 8½×9in (21·5×23cm)
Inscribed 12/7
Collection William N. Copley, Longpont-sur-Orge, Seine-et-Oise

74. Doves

Paris, 1927
Painted and modelled plaster, 8½×9in (21·5×23cm)
Inscribed: 12/9
Collection Obelisk Gallery, London

75. Two Women and a Monkey armed with Rods
Deux Femmes et un Singe munis de tringles

Paris, 1927
Oil on canvas, 39½×32in (100×81cm)
Dated
Collection A.D.Mouradian, Paris

From the suggestions that came to him through 'frottage' Max Ernst allowed fantastic figures to grow on his canvas. It was not until the painting was finished that a title sometimes suggested itself

76. Young Men trampling on their Mother
Jeunes Gens piétinant leur Mère

Mégève, 1927
Oil on canvas, 18½×21⅜in (47×55cm)
Collection A.D.Mouradian, Paris

This painting is one of a series in which groups of figures or phantoms struggle among themselves in the manner of Laocoon and his sons with serpents. Here however the figures are associated more closely, in their forms and diabolic gestures, with the forests of the north

75

77. Vision provoked by a String found on my Table

Mégève, 1927
Oil on canvas, 16⅛ × 13in (41 × 33cm)
Collection Mme Simone Collinet, Paris

The title of this picture is a literal explanation of the process of its creation. By means of frottage Max Ernst was able to transfer the actual imprint of the string and transform the images it provoked into his painting

78. The Horde

Mégève, 1927
Oil on canvas, 18 × 21¾in (45·7 × 55·2cm)
Roland, Browse and Delbanco, London

This is one of the principal themes between 1926 and 1932. These rectangular compositions of figures in violent movement show great invention in fantasy and drama. The actors are perforated by the light against which they perform their sinister dances

79. The Horde →

Paris, 1927
Oil on canvas, 44⅞ × 57½in (114 × 146cm)
The Stedelijk Museum, Amsterdam

80. Forest → p.42

Paris, 1927
Oil on canvas, 44⅞ × 57½in (114 × 146cm)
Collection Mr & Mrs Joseph Slifka, New York

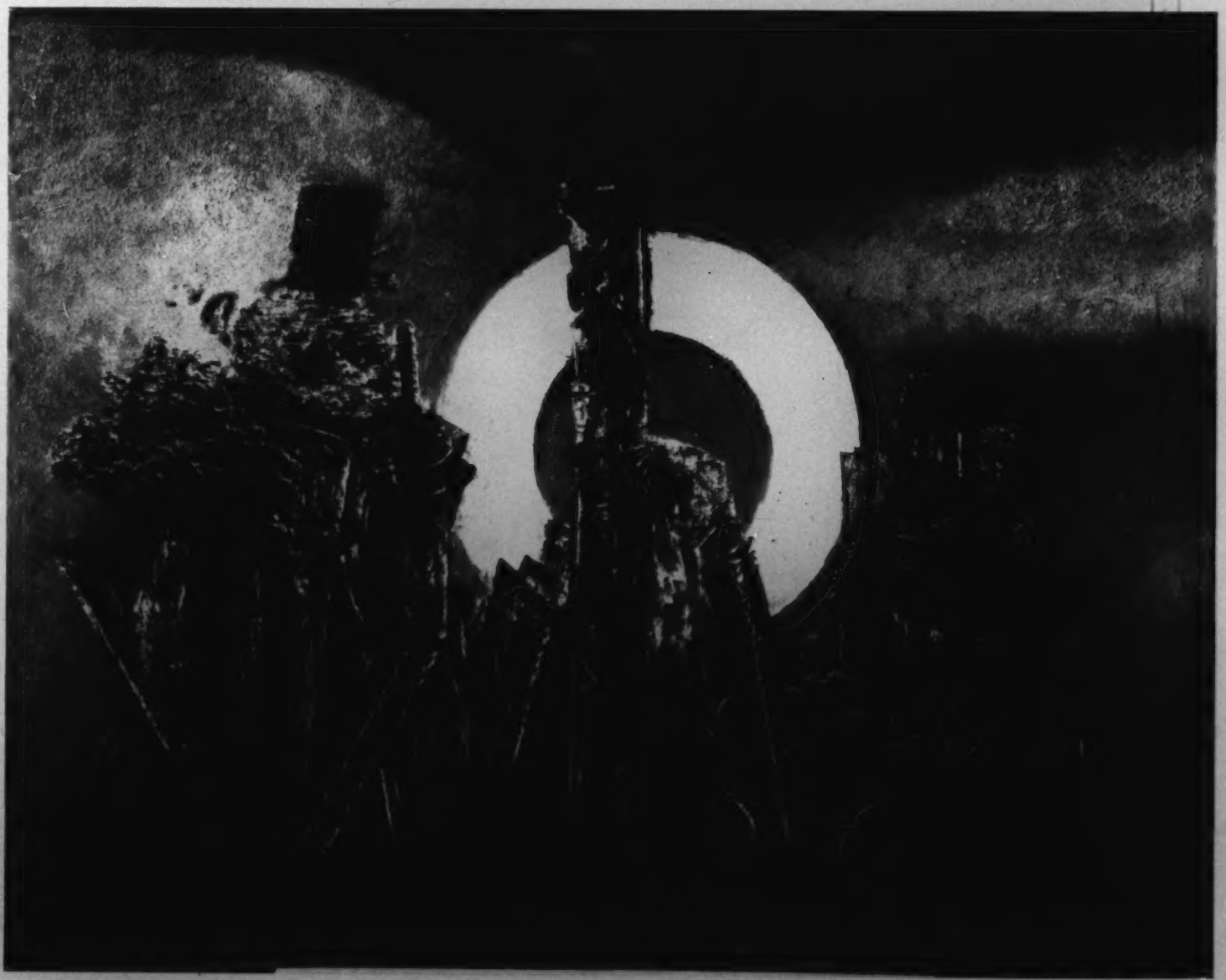
Here the forest has taken on an appearance of cataclysmic doom. The light no longer comes from the sun, the shadows are invaded by new and sinister forms of vegetation, and yet there is great nobility in the crumbling ruins of the giants

81. The Great Forest →

Paris, 1927
Oil on canvas, 45⅛ × 57½in (114·6 × 146cm)
Kunstmuseum, Basel

In this dramatic scene of desolation life is not extinct. A frightened bird flutters among the decaying timber and only the centre of the sun is eclipsed

79



81

80

82

82. Vision provoked by the Nocturnal Aspect of the Porte St Denis

Paris, 1927
Oil on canvas, 25⅜×32in (65·4×81·3cm)
Collection Marcel Mabille, Brussels

The classical architecture of the Triumphal Arch has become by metamorphosis a massive structure resembling a petrified forest in which birds continue to nest. Even the disc of the sun caught among its branches has become fossilised and is used by them as a refuge. The rugged textures of the monument are riddled with new forms of life hiding in the crevices and its opalescent grey, tinged with pink shines with phosphorescent light against the stark blackness of the sky

83. One Night of Love

Paris, 1927
Oil on canvas, 64×51¼in (162·5×130·2cm)
Dated
Private Collection

This large and turbulent composition creates its own erotic symbolism. It is a fantasy in which humour and passion struggle together in the lurid twilight of primitive desire. To quote Waldberg (p.12): 'The night, "precinct of revelations" according to Novalis, is for Max Ernst the precinct of creation.'

84. The Gulf Stream

Paris, 1927
Oil on canvas, 28⅜×23½in (72×59cm)
Collection Fernand C.Graindorge, Liège

Paintings such as this, in the simplicity of their means, combine a diagrammatic symbolism of natural forces with a far-reaching emotional significance

85. The Revolt of the Doves

Paris, 1927
Oil on canvas, 31½×25⅜in (80×65cm)
Private Collection, Switzerland

83

84

86. Study for Monument to Birds

Paris, 1927
Oil on board, 9½×12⅞in
(24·2×32·7cm)
Collection Mr & Mrs Norman Laski, London

This study is closely related to No.87

87. Monument to Birds

Paris, 1927
Oil on canvas, 64×51¼in (162·5×130·2cm)
Dated
Collection La Vicomtesse de Noailles, Paris

This apothesis dedicated to birds is the artist's culminating tribute to their obsessive enchantment which has haunted him since childhood

88. After us – Motherhood
Après nous la Maternité

Paris, 1927
Oil on canvas, 57½×45in (146×114·3cm)
Mayor Gallery, London

In addition to this picture, a series devoted to birds painted about the same year contained several large compositions of creatures both anthropomorphic and birdlike, poised in mid air

89. Herringbone Forest
Forêt arête

Meudon, 1927–8
Oil on canvas, 10⅝×8¾in (27×21·9cm)
Collection A.D.Mouradian, Paris

90. Forest →

Paris, 1928
Oil on canvas, 31½×39in (80×99cm)
Private Collection, London

91. Shell Flower

Paris, 1928
Oil on canvas, 25⅝×21¼in (65×54cm)
The Philadelphia Museum of Art,
the Louise and Walter Arensberg Collection

There is a parallel to the birdlike inventions of Max Ernst in the flora that he has created. His flowers often suggest geological or crystalline formations, though not infrequently their seductive colours and shapes resemble a bait offered to unwary insects, and it is possible also to detect a treacherous anthropomorphic appearance beneath their charms (see No.96).
This painting is also known as *Sea Shell*

92. Flower and Animal Head

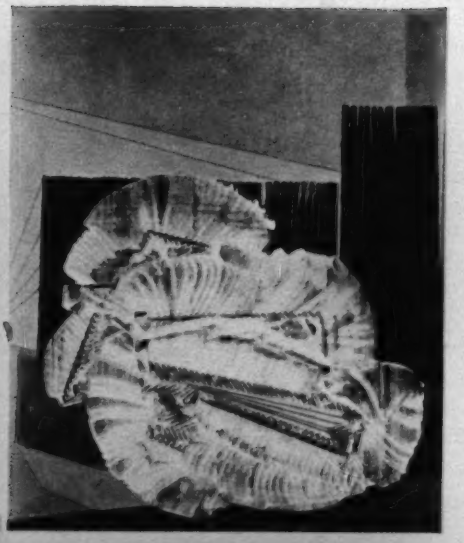
Paris, 1928
Oil on canvas, 39½×31¾in (99·7×80·7cm)
Collection Mr & Mrs Arne Horlin Ekstrom,
New York

93. Shell Flowers

Paris, 1928
Oil on canvas, 25⅝×31⅞in (65×81cm)
Berggruen et Cie, Paris

88

90



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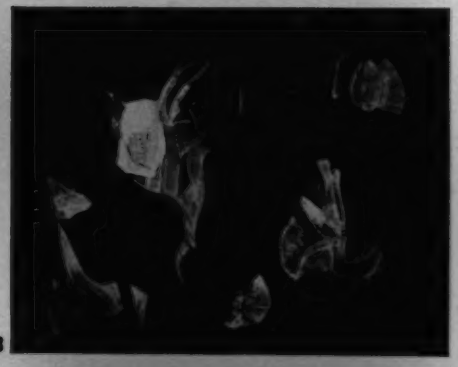


93

98

94. People; one without a Head
Personnages dont un sans tête

Meudon, 1928
Oil on canvas, 67×53in (170×134·5cm)
Obelisk Gallery, London

The idea of headlessness coincides with the book of collage-poems *La Femme 100 Têtes* on which he was working in the same year

95. Shell Flowers

Paris, 1928
Oil on canvas, 45½×35in (115·5×88·8cm)
Collection Mr & Mrs Leigh B.Block, Chicago

96. Rendezvous des Amis – the Friends become Flowers

Meudon, 1928
Oil on canvas, 51½×63¾in (130×162cm)
Collection E. J. Power, London

For the artist's comment on this title see *Informal life*, 1928. It is also related to an early work, No.29a

97. Loplop, the Superior of Birds
Loplop supérieur des Oiseaux

Meudon, 1928
Oil on canvas, 31½×39¼in (80×100cm)
Private Collection

Max Ernst not only takes great pleasure in introducing birds as familiar spirits into his paintings, but has also to some extent identified himself with them from childhood, as he explains (see *Informal life*, 1906). He has frequently introduced into his work the enigmatic and somewhat terrifying figure, Loplop, the superior of birds (compare No.113)

98. Birds above the Forest

Paris, 1929
Oil on canvas, 31¾×25¼in (80·7×64·2cm)
The Museum of Modern Art, New York, Katherine S.Dreier Bequest

96

99. The Interior of Sight: The Egg
A l'Intérieur de la Vue: l'Œuf

Paris, 1929
Oil on canvas, 38¾×31¼in (93·4×79·4cm)
Dated. (The four corners were painted a few years later)
Collection Mr & Mrs Robert Thurman, Boston, Mass.

About the same year Max Ernst made several oval paintings on this theme. This one, based on his preoccupation with birds, is significant of the importance he gives to the interior vision of the imagination (see *Informal life*, 1931), and the analogy he finds between the oval shape of the eye, and the egg (see Nos.33, 154)

99

100. Two Anthropomorphic Figures

Paris, 1930
Oil on canvas, 26×21¼in (66×54cm)
Dated
Collection Pierre Matisse, New York

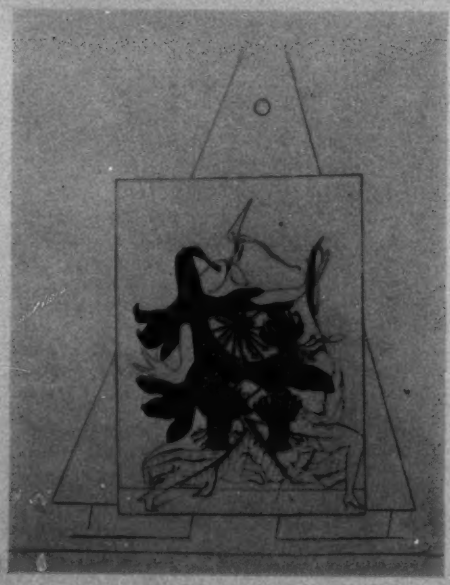
From the title of this painting alone it is evident that the work of Max Ernst can never be considered abstract. The curved and rectilinear forms against the simplicity of their background inevitably attain human characteristics and the walls behind them gain a claustrophobic significance

100

101. Loplop introduces
Loplop présente

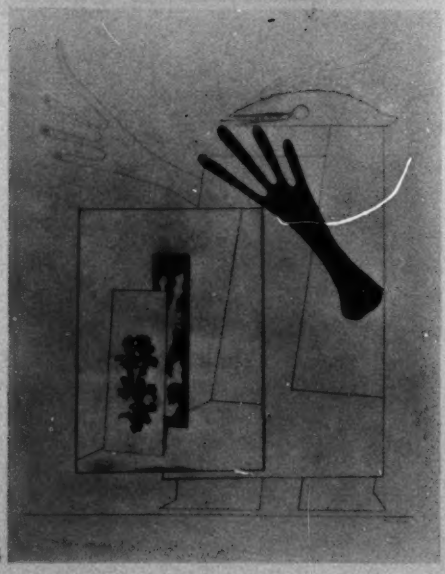
Paris, 1929–30
Pasted colour engraving and pencil, 24½×19in (62·2×48·3cm)
Collection Mr & Mrs E.A.Bergman, Chicago

After producing an important book of collage illustrations with a poetic commentary, *La Femme 100 Têtes* (1929), Max Ernst made a series of large collages remarkable for their invention and the variety and economy of their means. Many of them were given the title *Loplop présente*. Loplop, 'supérieur des oiseaux', was a totemic being invented by Max Ernst at an early age (see Nos.97, 113)


101

102. Loplop introduces

Paris, 1931
Pencil, pasted engraving and pasted blotter with ink, 25¾×21¼in (65×54cm)
Collection Mr & Mrs Ernö Goldfinger, London


105

103. Loplop Introduces

Paris, 1931
Pencil frottage and embossed cardboard pasted on paper, 25×19½in (63·5×49·5cm)
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

104. Loplop Introduces

Paris, 1931
Pasted marble paper, pencil and lithograph altered with pencil, 19⅝×25¼in (49×64cm)
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

105. Loplop Introduces

Paris, 1931
Pasted paper, pencil and crayon, 25×19⅝in (63·5×50cm)
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

106. Loplop Introduces

Paris, 1931
Pasted paper, pencil and oil on paper, 16¼×25⅜in (41·3×65·5cm)
Collection Darsie Japp, London

107. Sea, Sun, Earthquake

Paris, 1931
Oil on canvas with pasted wallpaper, 28⅜×23⅜in (72·7×60·4cm)
Dated
The artist

This collage painting, with admirable economy of means, introduces, the nostalgic atmosphere of nineteenth-century patterned wallpaper into a revolutionary conception symbolic of space, and so creates a new and perturbing image

108. Human Figure

Paris, 1931
Painted and modelled plaster on wood, 72×39in (182·9×99cm)
Dated
The artist

At this time Max Ernst made several large paintings on panels covered with plaster, exploiting the uneven textures of their surfaces, and in some cases adorning them with collages and suspended objects (see No.109 and *Cahiers d'Art*, 1937, pp.74–5)

109. Chimera

Paris, 1930
Painted and modelled plaster and collage on wood, 39×71in (99×180·5 cm)
Dated
The artist

110. Birds

Paris, 1932
Ripolin on paper, 14×9⅜in (35·5×23·7cm)
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

111. Forest and Blue Moon

Paris, 1932
Oil on paper, 14×9⅜in (35·5×24·7cm)
Collection Rex Nan Kivell, London

112. Forest and Sun

Paris, 1932
Oil on paper mounted on board, 9×12⅜in (22·9×31cm)
Collection Dr Henry M.Roland, London

113. Loplop

Paris, 1932
Oil on canvas, 39⅜×31⅞in (100×81cm)
Berggruen et Cie, Paris
See *Informal life*, 1906 and No.97

114. The Song of the Finch

Paris, 1933
Oil, crayon and pasted paper on canvas, 32×39in (81·3×99cm)
Dated
Bodley Gallery, New York

107

113

115

116

117

118

115. Forest

Vigoleno, 1933
Oil on canvas, 64×100in (162·5×254cm)
Collection Mr & Mrs Robert Thurman, Boston

One of the largest pictures of the forest theme (see *Informal life*, 1933), it conveys a vivid sensation of the movement of wind among the trees and an enveloping atmosphere of the mysteries of the forest

116. The Petrified City

Le Pouy, near Auch, Gers, 1933
Oil on paper, 19×23in (48·3×58·4cm)
Manchester City Art Gallery

This is one of the first paintings that led up to the great canvas *The Entire City* (No.126)

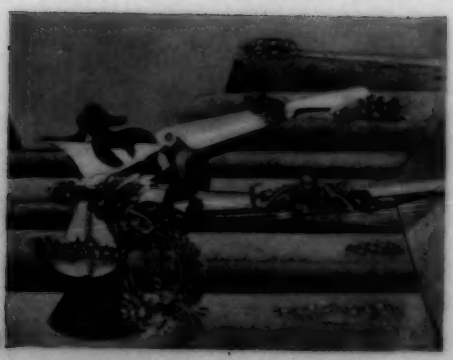
117. Blind Swimmer

120

Paris, 1934
Oil on canvas, 36¼×28⅞in (92×73·3cm)
Dated
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

The artist uses the idea of the blind swimmer in describing the confusion caused by his early desires and discoveries (see *Informal life*, 1910–11). The urge to swim here becomes symbolic of the act of creation. The picture resembles another painting of the same year, *Landscape: Effect of touching* (Coll. James Johnson Sweeney) and also No.119. It is in fact the effect of touching which blindly and spontaneously can engender life. Here the coloured streams which surround the swimmer, evocative of the inner life history of a tree written in its grain, are parted by an egglike disc, a new germ of life penetrating to its heart (see *Informal life*, 1934)

118. Blind Swimmer



122

Paris, 1934
Oil on canvas, 36¼×28¾in (92×73cm)
Dated
Collection Mrs Pierre Matisse, New York

This is another vision of the embryonic stages of life. Compare Nos.117,119

119. Paradise

Paris/Sedona, 1934–43
Oil on canvas, 43½×55¾in (110·5×141·5cm)
Dated
Collection Pegeen Rumney, Paris

The painting referred to above *Landscape: Effect of touching* (see note to No.117), was painted before this, but the artist had a strong desire to develop the same composition, originally upright, in a horizontal painting of greater dimensions. This painting, finished in 1943, is the result

120. Garden Airplane Trap
Jardin Gobe-avions

Paris, 1935
Oil on canvas, 21¼×29in (54×73·5cm)
Dated
The artist

His interest in natural phenomena led Max Ernst to examine the means of deception employed so often in nature for self-preservation, seduction or attack. His invention of gardens which have the power of attracting victims out of the sky comes partly from his observation of fly-catching plants, combined with an understanding of the magnetism of sex, and the endless cycle of metabolism. 'Voracious gardens in turn devoured by a vegetation which springs from the debris of trapped airplanes . . .' (see *Informal life*, 1935)

121. Garden Airplane Trap
Jardin Gobe-avions

Paris, 1935
Oil on canvas, 23⅝×32in (60×81·2cm)
Collection Mr & Mrs Ernö Goldfinger, London

122. Garden Airplane Trap
Jardin Gobe-avions

Paris, 1935
Oil on canvas, 18½×24in (46×61cm)
Collection Bernard Penrose, Cornwall

123. Barbarians Marching towards the West

Paris, 1935
Oil on paper mounted on board, 9½×12in (23·2×30·5cm)
Dated
Collection Mr & Mrs Harold X.Weinstein, Chicago

124. Somnambulant Divers
Les Scaphandriers somnambules

Paris, 1935
Oil on paper, $9\frac{1}{2} \times 13$in (24·2×33cm)
Private Collection, London

An excursion 'into the world of marvels, chimeras, phantoms, poets, monsters, philosophers, birds, women, etc.' (see *Informal life*, 1906)

125. The Entire City
La Ville entière

Paris, 1935–6
Oil on canvas, $23\frac{1}{2} \times 31\frac{1}{2}$in (59·7×80cm)
Collection Dr V. Scheu, Zürich

126. The Entire City
La Ville entière

Paris, 1936
Oil on canvas, $38\frac{1}{8} \times 58$in (96·8×47·3cm)
Dated
Private Collection

The mysteries hidden in the walls and buildings of great cities have an affinity for Max Ernst with the secrets of the forest (see No.40). As the forest can become peopled with ageless phantoms, so equally does the city, particularly when its ruins become invaded by a voracious vegetation

126

127. Le Déjeuner sur l'Herbe

Paris, 1936
Oil on canvas, 17¾×21⅝in (45×55cm)
Dated
Private Collection, London

Max Ernst here draws full advantage from the contrast between the idyllic tenderness of early morning mists and the sinister orgy conducted by this ghoulish assembly

127

128. The Nymph Echo

Paris, 1936
Oil on canvas, 18¼×21⅝in (46·3×55·3cm)
Dated
The artist

128

129. La Joie de Vivre

Paris, 1936
Oil on canvas, 28⅜×36in (72·7×91·5cm)
Dated
Private Collection, London

Just as the phantoms that inhabit the gnarled trees of the forest and the stains on the city walls stirred Max Ernst's imagination, so also did those mimetic disguises in nature which completely change the appearance of a creature. The illusions that they produce are an example of the ease with which reality can become deceptive. In many paintings of this period, such as *The Nymph Echo* (No.128) and *Max Ernst in the Wilderness* (No.131), which reflect the clarity of the Mediterranean light rather than the twilight of the north, Max Ernst explored these metamorphoses. He developed the same theme later in some great canvases, such as *Europe after the Rain* and *The Eye of Silence* (Nos.139, 146)

129

130

130. The Angel of Hearth and Home
L'Ange du Foyer

Paris, 1937
Oil on canvas, 44⅞ × 58in (114 × 147·5cm)
Dated
Private Collection

There are three versions of this subject, of which this is the largest

131. Max Ernst in the Wilderness

Paris, 1937
Oil on board, 9½ × 13in (24·2 × 33cm)
Collection Bernard Penrose, Cornwall

132. Study for the Stage Set for 'Ubu Enchaîné'

Paris, 1937
Pasted engravings, pencil and coloured crayon, 9⅜ × 13½in (24·3 × 33·3cm)
Collection Mr & Mrs Joseph R. Shapiro, Oak Park, Illinois

Alfred Jarry's satire *Obu Enchainé*, with scenery and costumes by Max Ernst, was produced by Sylvian Itkine at the Comedie des Champs Elysées in September 1937

133. Study for the Stage Set for 'Ubu Enchaîné'

Paris, 1937
Pasted engravings, pencil and coloured crayon, 9⅜ × 13½in (24·3 × 33·3cm)
Collection Mr & Mrs Joseph R.Shapiro, Oak Park, Illinois

134

134. A Moment of Calm
Un Peu de Calme

Saint Martin d'Ardèche, 1939
Oil on canvas, 70⅞ × 128in (180 × 225cm)
Dated
The artist

This great canvas painted on the eve of the outbreak of war had to be rolled up and abandoned until the artist's return to Europe. After its recovery at the end of the war he added certain details

135. The Solitary Tree and Married Trees
Arbre solitaire et Arbres conjugaux

Saint Martin d'Ardèche, 1940
Oil on canvas, 39⅜×31⅞in (100×81cm)
Dated
Berggruen et Cie, Paris

Following the invention of 'frottage' technique (see *Informal life*, 1925) and with the same aims in view, Max Ernst adopted a method known as 'decalcomania' which had first been used by the surrealist painter Oscar Dominguez. This process of squashing areas of wet paint on the canvas provided, particularly during the next decade, the basis for this and many other paintings

136. Painting

Saint Martin d'Ardèche, 1940
Oil on canvas, 8¾×6¼in (22·2×16cm)
Dated
Collection Mr & Mrs Varian Fry, Ridgefield, Connecticut

137. The Spanish Physician

Saint Martin d'Ardèche, 1940
Oil on canvas, 14¼×21in (35·6×53·5cm)
Dated
Collection Mr & Mrs Joseph R.Shapiro, Oak Park, Illinois

Max Ernst here shows once more his desire to overcome the limits of the frame. The terrified girl almost manages to escape, as though waking from a nightmare, by running out of the picture. Compare No.43

138. The Fascinating Cypress

Saint Martin d'Ardèche, 1940
Oil on canvas, 28¾×39⅓in (73×99·7cm)
Private Collection

(See note to No.135)

135

137

139

139. Europe after the Rain

Saint Martin d'Ardèche, 1940 / New York, 1942
Oil on canvas, 21½ × 58⅛in (54·5 × 147·5cm)
Dated
Wadsworth Atheneum, Hartford, Conn.; The Ella Gallup Sumner and Mary Catlin Sumner Collection

One of the major works in which Max Ernst was able to concentrate the sense of hallucination which results from the disparity between reality and its appearance. The great canvas abounds in detail in which the decay of living things into decomposition, ruin and petrifaction, continues its metamorphosis a stage further into renewed signs of life. The rock formations are surprisingly suggestive of the landscape of Arizona which Max Ernst did not see until after the picture was well advanced. The title is also a reminder that he states that two of his most fertile discoveries, collage and frottage, were made on rainy days. (See *Informal life*, 1919 and 1925)

142

140

140. Totem and Taboo

Santa Monica, 1941
Oil on canvas, 28¾×36⅝in (73×92·5cm)
Collection William N. Copley, Longpont-sur-Orge, Seine-et-Oise

Another painting of a world in which the generation of seething forms of life springs from ruins and putrefaction

141. Alice in 1941

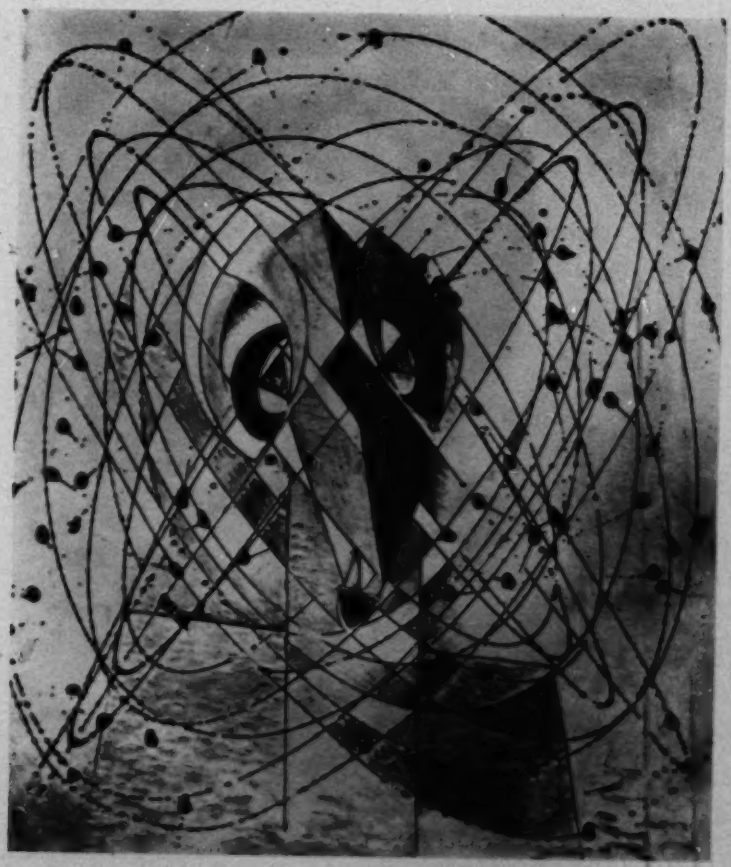
Santa Monica, 1941
Oil on canvas, 15¾×12¼in (40×31·6cm)
Dated
Collection James Thrall Soby, New Canaan Connecticut

A reference to the artist's enduring appreciation of Lewis Carroll

142. Day and Night

Saint Martin d'Ardèche, 1941 / New York, 1942
Oil on canvas, 44¼×57½in (112·5×146cm)
Dated
Collection Wright S.Ludington, Santa Barbara, California

Another of the great canvases begun in France in the early days of the war, and finished in America. The development of the idea of pictures within pictures (see Nos.101–6, 144) is here given further significance by the abrupt changes from daylight to night.



Man Intrigued by the Flight of a non-Euclidian Fly

(Sedona, Arizona, 1942–7, oil on canvas, 32×26in (81×66cm). Private Collection, Switzerland)
Not exhibited

Two paintings are closely associated with this picture. The same year, in working on this and on *The Crazy Planet* (Tel-Aviv Museum), Max Ernst used a new method. By allowing paint to drip on the canvas from a can swinging from a string above, he obtained a fascinating variety of patterns from lines drawn with the precision of a harmonograph and the unexpected, uncontrolled shapes of blots and stains that also fell on the canvas. Seeing the interest shown at once in these paintings by Motherwell and Jackson Pollock, Max Ernst revealed to them his methods which they readily adopted (see *Informal life*, 1942 and 1943). The large canvas *Surrealism and Painting*, 1942 – Coll. W.N.Copley (see study for this painting No.143) is a comment on his new methods. A birdlike creature, without watching the movements of its own hand, paints an abstract composition with a design of curves, similar to those created by the new 'drip' method. This last painting, in Waldberg's opinion, marks a turning-point in the career of the artist: 'Starting from this canvas . . . we can watch a miraculous transformation in his work from anxiety to enchantment.' It was during this same year that he met Dorothea Tanning

144

146

143. Study for 'Surrealism and Painting'

New York, 1942
Pencil heightened with white chalk on orange paper, 18⅞×12⅛in (48×31cm)
Private Collection, New York

144. Vox Angelica

Sedona, Arizona, 1943
Oil on canvas painted in four parts, each 30×40in (76×101·5cm)
Dated
Collection Mr & Mrs Julien Levy, Bridgewater Connecticut

This imposing composition, which has been compared to the formal designs of Mondrian, constitutes a symposium of the predilections and styles of the artist arranged in one great mosaic which has the architectural appearance of a palatial façade with entrances, windows and balconies. The presence in several places of geometrical instruments and their transformation into the letters MAX is singularly appropriate (see *Informal life*, 1943)

145. Summer Night in Arizona

Sedona, Arizona, 1943
Oil on canvas, 11×17in (28×43cm)
Collection Mr & Mrs Julien Levy, Bridgewater, Connecticut

The landscape that Max Ernst found in Arizona resembled so closely the scenes of forests, deserted cities and barren plains that he had formerly discovered in his imagination that it seemed predestined that he should settle for a while among them

146. The Eye of Silence

New York, 1943–4
Oil on canvas, 42½×55½in (108×141cm)
Dated
Washington University, St Louis

Max Ernst's preoccupation with the similarities and differences between sight and vision and the likeness in shape of the eye and the egg may account for the hallucinating way in which he has incorporated ovoid forms in the cliffs and geological formations of this painting. They animate rocks and stones which recall the romantic paintings of Boecklin and Caspar-David Friedrich with the combined symbols of life and human perception (see *Informal life*, 1931)

147. Bottled Moon
La Lune en Bouteille

Paris, 1955
Oil on canvas, 23½×32in (59·7×81·3cm)
Dated
Collection Sir Robert Adeane, O.B.E., London

148. Euclid

New York, 1945
Oil on canvas, 25¾×23⅝in (65·5×60cm)
Dated
Collection Mr & Mrs J.de Menil, Houston, Texas

With disconcerting fantasy and humour Max Ernst has produced here a masterpiece in contradictions

149. Rhenish Night

New York, 1944
Oil on canvas, 43×59in (109·2×149·8cm)
Dated
Private Collection

In this nostalgic reference to the forests and birds of his native land, Max Ernst shows once more the persistence of the phantoms that have haunted him since childhood

150. The Cocktail Drinker

New York, 1945
Oil on canvas, 45½×28½in (115·5×72·5cm)
Dated
Private Collection, Paris

The geometric shape of the head and the intersecting curves in the background relate this painting to *Euclid* (No.148) and *Chemical Nuptials* (No.155) and *The Feast of the Gods*, 1948 (Coll. J. Ulmann, Paris)

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151. Microbe

Sedona, Arizona, 1946
Oil on paper, 4×4in (10×10cm)
Gallery One, London

While painting large canvases in the surroundings of the vast mountains of Arizona, Max Ernst also made a series of minute paintings which were reproduced and published in Paris in 1953, accompanied by his poetic commentary, under the title *Sept Microbes Vus à Travers un Temperament* (Bibl.23)

152. Microbe: Seen with the Naked Eye

Microbe: Vu à l'Oeil Nu
Sedona, Arizona, 1946
Gouache on paper, 2⅛×2¾in (5·4×7cm)
Private Collection, London

153. The Phases of the Night

Sedona, 1946
Oil on canvas, 36×64in (91·5×162·5cm)
Dated
Collection Walter Read Hovey, Pittsburgh

The nocturnal appearance of birds and their shadows has here been annotated by Max Ernst with dadaistic symbols of his love for Dorothea Tanning

154. He Does Not See – He Sees
Il ne voit pas – il voit

Sedona, Arizona, 1946
Oil on canvas, with the words of the title incorporated in the composition, 29¾in sq. (75·6cm) (hung from corner)
Inscribed on the back: *Nageur Aveugle*
Private Collection

See Nos.33, 99, and *Informal life*, 1931.

155. Chemical Nuptials

Sedona, Arizona, 1947–8
Oil on canvas, 58½×25¾in (148·5×65·5cm)
Dated
Private Collection

156. L'Heure Bleue

Sedona, Arizona, 1946–7
Oil on canvas, with the words of the title incorporated in the composition
40⅛×36in (102×91·5cm)
Dated
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

157. Hermes and Dorothea

Sedona, Arizona, 1948
Pasted engravings 5⅛×3⅛in (13×8cm)
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

One of a series of collages illustrating poems by Max Ernst published by William N.Copley in connection with an exhibition of the artist's work at Beverley Hills, California, in 1949
The accompanying poem reads:
Not only did the unconscious street lights whisper their sinful names with silent music and pale devotion / Hermes and Dorothea / Hermes and Dorothea / but also they watched her picking high-heeled oranges in her blouse and reverentially noticed that they were black and warm. / They melted away between their fingers with laughter and equinoxial storms

158. Inspired Hill

Paris, 1949
Oil on canvas, 15×18¼in (38×46·5cm)
Dated
Private Collection

159. The Portuguese Nun
La Religieuse Portugaise

Paris, 1950
Oil on canvas, 45¾×35in (114·3×89cm)
Dated
Collection Mme Hélène Hersaint Anavi, Behoust, Seine-et-Oise

160. Two Cardinal Points

Paris, 1950
Oil on canvas, 39⅝×25¾in (100·7×65·5cm)
Dated
Collection Miss Philippa de Menil, Houston, Texas

161. Spring in Paris

Paris, 1950
Oil on canvas, 45⅝×35in (116×89cm)
Galerie der Spiegel, Cologne

162. A Maiden, a Widow and a Wife

Sedona, Arizona, 1956
Oil on canvas, 39½×29⅛in (100×74cm)
Dated
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

163. Colorado of Medusa
Coloradeau de Méduse
(Colour-raft of Medusa)

Paris, 1953
Oil on canvas, 28¾×36¼in (73×92cm)
Dated
Collection Maurice Lefebvre-Foinet, Paris

164. The Cry of the Gull

Paris, 1953
Oil on canvas, 37½×51½in (94·5×130cm)
Dated
Collection François de Menil, Houston, Texas

165. The Song of the Frog

Paris, 1953
Oil on canvas, 25¾×36¼in (65·5×92cm)
Dated
Collection Dieter Keller, Stuttgart-Feuerbach

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166. Old Man River
Vater Rhein

Paris, 1953
Oil on canvas, 44⅞×57½in (114×146cm)
Dated
Private Collection, Switzerland

This painting ranks as one of Max Ernst's major works since the war. The techniques he has employed and the richness of the detail are the outcome of long experience and visions from the depths of his imagination. He has also introduced a liquid transparency into the forms, suggestive of whirlpools in deep water

167. The Polish Rider
Le Cavalier polonais

Paris, 1954
Oil on canvas, 45⅞×35in (116×89cm)
Inscribed: CAVALIER POLONAIS
Dated
Private Collection, Paris

The phantomlike association of horse and bird recalls the *Bride of the Wind* paintings of 1926 (Nos.63–4)

168. The Cry of the Gull

Paris, 1954
Oil on canvas, 25½×31⅞in (65×81cm)
Dated on the back
Private Collection

169. Hommage à Tanguy

Paris, 1955
Oil on canvas, 20½×26in (52×66cm)
Collection E. J. Power, London

The surrealist painter Yves Tanguy who died in America in 1954 had been a close friend of Max Ernst since the early days of the surrealist movement in Paris

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170. Savonarola

Paris, 1955
Oil on wood, 8½×12½in (21·6×31·7cm)
Dated
Collection Dr Henry M.Roland, London

171. Commedia del'Arte

Huismes, 1955
Oil on canvas, 8¾×10⅝in (22×27cm)
Dated
Private Collection

172. Three Flowers for D.

Huismes, 1956
Oil on wood, 15⅛×18¼in (38·5×46·3cm)
Inscribed: *à Dorothea: mon amour my love*
Private Collection

173. Leonardo da Vinci

Huismes, 1956
Oil on canvas, 6¼×4¾in (16×12cm)
Dated
Private Collection

174. The Earth and the Gulf Stream seen from Pluto

Huismes, 1956
Oil on canvas, 10¾×7¾in (27·4×19·7cm)
Collection Guy Dixon, Burton Overy, Leicestershire

175. Quasimodo Genetis

Sedona, Arizona, 1957
Oil on canvas, 24×18in (61×45·8cm)
Collection Mr and Mrs Alexander Margulies, London

The title is an allusion to Quasimodo, the first Sunday after Easter

176. Child's Play
L'Enfance de l'Art

Paris, 1957
Oil on wood, 16¼×13in (41·2×33cm)
Private Collection, Paris

177. Princes Sleep Badly

Huismes, 1957
Oil on canvas, 45½×35in (115·5×90·2cm)
Dated
Collection Mme Killian Hennessy, Paris

Taking this picture as an example, Max Ernst has given an account of the way he invents titles for his paintings. (See P. Seghers, edit., *Max Ernst*, Paris, 1959, p.18). They come to him sometimes while he is at work on a picture, but they are never the origin of a painting. Usually, as in this case, the title is added as a poetic postscript coming from unexpected associations, with the result that it becomes a commentary to the picture

178. Evangeline

Huismes, 1957
Oil on canvas, 25½×21¼in (65×54cm)
Dated
Collection A.D.Mouradian, Paris

179. Thirty-three Little Girls set out to Hunt the White Butterfly

Huismes, 1957
Oil on canvas, 39⅜×28¾in (100×73cm)
Dated
Collection Baron Lambert, Brussels

180. W.C.Fields

Huismes, 1957
Oil on board, 6¼×4¾in (16×12cm)
Collection Patrick Waldberg, Paris

181. The Good-natured Crows

Huismes, 1957–8
Oil on canvas, 35×51¼in (88·9×30·2cm)
Collection Georges de Menil, Houston, Texas.

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182. For D.

Huismes, 1958
Oil on wood, 21⅞×18⅛in (55×47cm)
Inscribed: *A Dorothea mon amour*
Collection Miss Dorothea Tanning, Huismes

One of a series of paintings which Max Ernst has painted every year for his wife Dorothea Tanning, incorporating the initial of her first name

183. Tomb of the Poet: 'Apres moi le sommeil'

Huismes, 1958
Oil on canvas, 25⅝×21¼in (65×54cm)
Dated
Collection Patrick Waldberg, Paris

Painted in homage to Paul Eluard. There is a larger version in the Musée d'Art Moderne, Paris

184. Mundus est Fabula

Paris, 1959
Oil on canvas, 51⅛×64in (127×162·5cm)
Dated
The Museum of Modern Art, New York

Recent paintings by Max Ernst show a synthesis of his former methods and his extraordinary ability to use every means at his disposal to augment the diversity of his imagery

185. Explosions in a Cathedral

Huismes, 1960
Oil on canvas, 51⅛×76⅜in (130×194·5cm)
Dated
Iolas Gallery, New York

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186. A Swarm of Bees in a Palace of Justice

Huismes, 1960
Oil on canvas, 51⅛×76⅝in (130×194·5cm)
Dated
Iolas Gallery, New York

187. Portrait of Dorothea

Huismes, 1960
Oil on canvas, 63¾×51⅛in (162×130·8cm)
Dated
The artist

188. Simplicity

Huismes, 1960
Oil on canvas, 45⅝×35in (116×89cm)
Dated
The artist

189. I am a Woman, you are a Man: are we the Republic?

Huismes, 1960
Oil on canvas, 24×19½in (61·5×49·5cm)
Dated
The artist

190. A Crystal, its Widow and Child

Huismes, 1960–61
Oil on canvas, 45¾×34⅝in (116×88cm)
Dated
Private Collection, Paris

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Sculpture

In many cases Max Ernst had used unconventional means to overcome the limitations of the two-dimensional picture surface and the boundaries of its frame, but it was not until 1931 that he explored the possibilities of sculpture. He works chiefly in plaster, a substance which allows him to incorporate objects or their impressions, and in so doing to change their identity as he does with images in his collages. Examples of these sculptures, now cast in bronze, are to be seen in this exhibition, but on two occasions Max Ernst has made large immovable outdoor sculptures round the houses in which he lived in the country. At St Martin d'Ardèche in 1939 he built some tall figures in concrete, making use of farm tools and cartwheels to animate statues and coloured bas-reliefs. Later, in 1947, he began to surround the house and studio he built for himself on a mountain-side at Sedona, Arizona, with sculptures of beings from his own phantasmagoria. Some of them reached a height of more than eight feet

191. Oedipus

Paris, 1934 plaster; 1960 bronze
Bronze 24⅜in high (62cm high)
The artist

192. Oedipus (variant) →

Paris, 1934 plaster, 1960 bronze
Bronze, 25¼in high (64·7cm)
The artist

193. Sculpture

Maloja, Switzerland, 1934
Painted stone, 6¾in high (17cm)
Collection Mr & Mrs Ernö Goldfinger, London

194. Ladybird →

Paris, 1934–5 plaster; 1950 bronze,
20⅞in high (53cm)
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

195. Gal
Paris, 1935
Plaster, 15½in high (39·5cm)
Obelisk Gallery, London

196. The King playing with the Queen →

Great River, Long Island, 1944 plaster;
1950 bronze
Bronze, 39⅜in high (100cm)
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

197. Moonmad →

Great River, Long Island, 1944
Bronze, 37⅜in high (95cm)
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

198. An Anxious Friend →

Great River, Long Island, 1944 plaster;
1950(?) bronze
Bronze, 26¾in high (68cm)
Collection William N.Copley, Longpont-sur-Orge, Seine-et-Oise

199. La Parisienne →

Paris, 1950
Bronze, 31¼in high (79·5cm)
Collection Robert Strauss, London

200. Two Make One

Huismes, 1955 bronze; painted 1960
Bronze painted grey, 14½in high (36·2cm)
The artist

201. Are You Niniche? →

Huismes, 1956
Bronze, 23×37in (58·5×94cm)
Obelisk Gallery, London

202. Trophy

Huismes, 1960
Bronze, 10½in high (25·7cm)
The artist

203. A Lost Chinaman

Huismes, 1960
Bronze, 39in high (99cm)
The artist

204. The Spirit of the Bastille

Huismes, 1960
Bronze, 123½in high (313cm)
The artist

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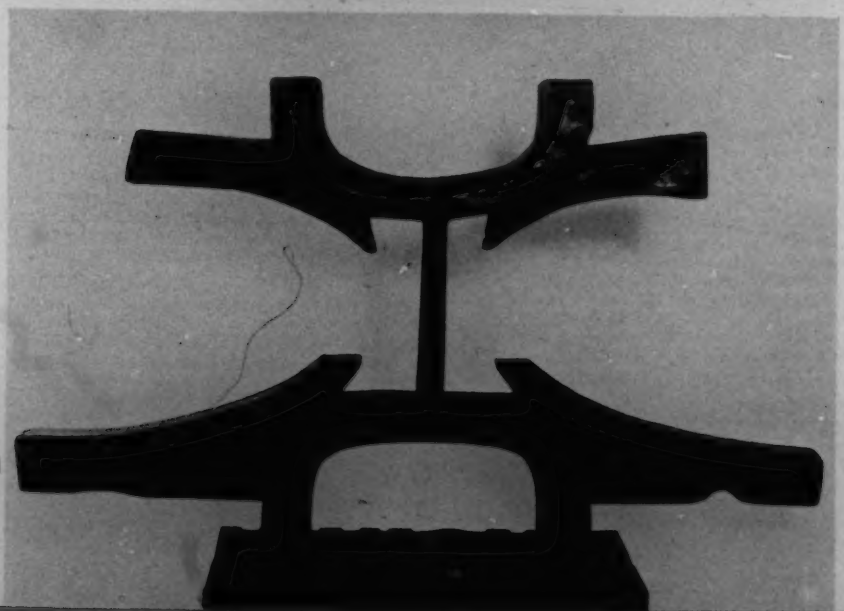

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Selected Bibliography

Compiled by Bernard Karpel
Librarian of the Museum of Modern Art, New York, and published in the catalogue of the Max Ernst Exhibition held at the Museum from 1 March to 7 May 1961. Additions by R.P.

Compiler's note.
This list represents a suggestive cross section from the international commentary of forty years. Widespread references will be found in numerous journals, such as *La Révolution Surréaliste* and *Littérature* in Paris, along with *View* and *VVV* in New York, most pre-eminently in *Cahiers d'Art* and most currently in *XXe Siècle*. Existing documentation (e.g. Bibl.25, 26, 30, 33, 36, 45, 53), will draw fuller attention to material both by and about Max Ernst, including, of course, his extensive graphic work (Bibl.41, 50). The chronologies are incorporated into Bibl.33, 35, 51. The selection below should be viewed in relation to bibliographies previously published by this compiler in 1948 (Bibl.8) and in 1952 (Bibl.49)

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Also essays on the artist appearing variously in *Mercure de France* (No.1126, 1957), *XXe Siècle* (*Paris*), No.8, Jan. 1957, and No.10 and No.11, 1958. For monograph, see Bibl.34

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